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ABSTRACT

Designed as a guide for remedial teachers, this handbook offers strategies for imparting standard eighth grade curriculum content, even as students are improving their reading, writing, speaking, and listening skills. The first part of the handbook contains the following: (1) a discussion of assessment for instructional planning, including norm-referenced, criterion-referenced, and teacher-made tests; (2) descriptions of a whole class reading lesson, word banks, and a small-group individualized tutorial; (3) suggestions for using the library and trade books as instructional materials, for using oral and sustained silent reading, for using writing, and for improving test taking skills through instruction. The second part of the handbook contains thematic units that integrate the communication arts, infuse career education into the communication arts, and teach literature in the content areas. Appendixes provide additional activities and assessment instruments. (FL)

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Experimental

GATES

to Learning

Communication Arts

School Year Handbook (1983-84)

Grade 8 Extension

BOARD OF EDUCATION
CITY OF NEW YORK

NEW YORK CITY PUBLIC SCHOOLS
OFFICE OF CURRICULUM DEVELOPMENT AND SUPPORT
DIVISION OF CURRICULUM AND INSTRUCTION

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Foreword

The Grade 8 Extension Program has been initiated to assist certain Grade 8 students realize success in mastering the Minimum Teaching Essentials prescribed for students at this grade level.

Students have been selected for this program because their current achievements in the Communication Arts limit their ability to benefit from instruction in all subject areas. As they begin this new school year, we are aware not only of their test scores, but of the following urgent concerns:

- They have been in remedial programs before and must wonder if this will be different.
- They wonder if they can complete a Grade 8 curriculum and go on to high school.
- They have struggled not only in English classes, but in science, social studies and mathematics as well.
- In spite of academic deficiencies, their personal, social and career aspirations are the same as those of other Grade 8 students.

The program described in this handbook, and the illustrative lessons, have evolved in response to these concerns. Our intention is to provide a guide which will support the efforts of Grade 8 Extension teachers of Communication Arts. The program offers strategies for imparting standard Grade 8 curriculum content, even as students are improving their basic skills in the Communication Arts.

We hope this handbook will assist you and your students through a mutually successful and rewarding year.

Charlotte Frank

Charlotte Frank

Executive Director
Division of Curriculum and Instruction

Acknowledgments

GATES to Learning Communication Arts, Grade 8 Extension, was developed to assist teachers of English/Language Arts GATES classes. It was prepared as a project of the Division of Curriculum and Instruction, Charlotte Frank, Executive Director, through the Office of Curriculum Development and Support, Morris Freedman, Director.

Steven Tribus, Director (Interim Acting), of the Communication Arts Unit organized and supervised the project and was directly involved in the preparation of this handbook. Florence Schoenfeld of the Communication Arts Unit was responsible for the organization and design of the project and was also the principal writer. Olive R. Francks of the Communication Arts Unit was a major contributor of material in Part I. Additional writing in Part I was contributed by Shirley Morrison, Fordham University; Mark Morrison, Community School District 17; and Marian Passidomo, Community School District 7.

The Communication Arts Thematic Units were designed and adapted by Pearl Sherman (Grover Cleveland H.S., retired) from the High School PREP Handbook (NYC Board of Education, 1983).

The TRICA Process in Literature module was written by Leonard Green, JHS 113, of the TRICA Project in Community School District 11; Nicholas Cecchetti, Community Superintendent; and Anton Klein, Deputy Community Superintendent.

Lessons illustrating infusion of career education into Communication Arts were abstracted from the World of Work curriculum of Community School District 24, Anthony J. Sanfilippo, Community Superintendent; Carol Gillen Costello, Project Director. Both the introductory material and the lessons were made available through the collaboration of Stanley Weinberg, Office of Occupational and Career Education; George R. Quarles, Chief Administrator; and Juanita O. Ward, Project Director.

In addition, this Grade 8 Extension handbook drew upon materials prepared for the 1982 GATES to Learning Communication Arts handbook by Florence Schoenfeld, Anita Wilkes Dore, Olive R. Francks, Marilyn Funes, Muriel Mandell and Edith Novod, all of the Communication Arts Unit.

The manuscript was prepared for publication by the Editorial and Production Unit, Alaire Mitchell, Unit Head.

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Introduction

INTRODUCTION: AN INTEGRATED APPROACH TO THE COMMUNICATION ARTS

Grade 8 students whose measurable achievement in reading is insufficient to prepare them for the demands of the standard curriculum present a need for innovative instructional planning. The primary concern emanates from the fact that their personal and social interests reflect their choronological age even though their academic development does not.

The Grade 8 Extension program is designed to help students bridge this disparity between their real needs and their current levels of achievement. These lessons present a highly focused opportunity for students to improve their processing of all information that is presented in the form of written language: reading comprehension.

Reading, however, is only the most visible--and most easily measured--"tip of the iceberg" of Communication Arts, and is built upon student's parallel development in speaking, listening, and writing. Achievement will be maximized, therefore, by assuring a total, developmentally structured and integrated experience in all forms of verbal communication. This same structure will be applied to different kinds of reading maerial, both the narrative and the expository, both literary pieces and content area texts, to assure familiarity with the different demands implicit in comprehending these genres.

All lessons are set within a sequence of instruction which recapitulates actual language development: first listening, then speaking, then reading, and then writing. The information to be learned is also structured so that students start with the known and move to the unknown. That is, lessons begin by exploring students' prior knowledge and experiences that are relevant to, and will provide foundation for, the new concepts to be learned. Since the primary goal of reading/language instruction is to enable students to derive meaning from the printed word, these new concepts should be introduced as concrete experiences. From this concrete base, lessons proceed through semi-abstract experiences before reaching the abstract or symbolic level of text, including interpretation, application, and extension.

Writing is included as a daily activity. By experiencing themselves as authors, students will be better able to understand and interpret the meaning intended by the authors of the texts they encounter.

As lessons provide for a variety of experiences in all modes of communication using varied types of reading material, they also provide for variety in instructional grouping: large, small, and individual. Writing, for example, is directed as an individual experience in daily Journal Writing and as a group experience when all students write on an assigned topic. The specific skill of reading comprehension is the shared objective of the whole group as they read literature or content area text materials, and the Small Group Individualized Tutorial reading lesson which follows the whole class lesson, provides for more intensive instruction in similar skills.

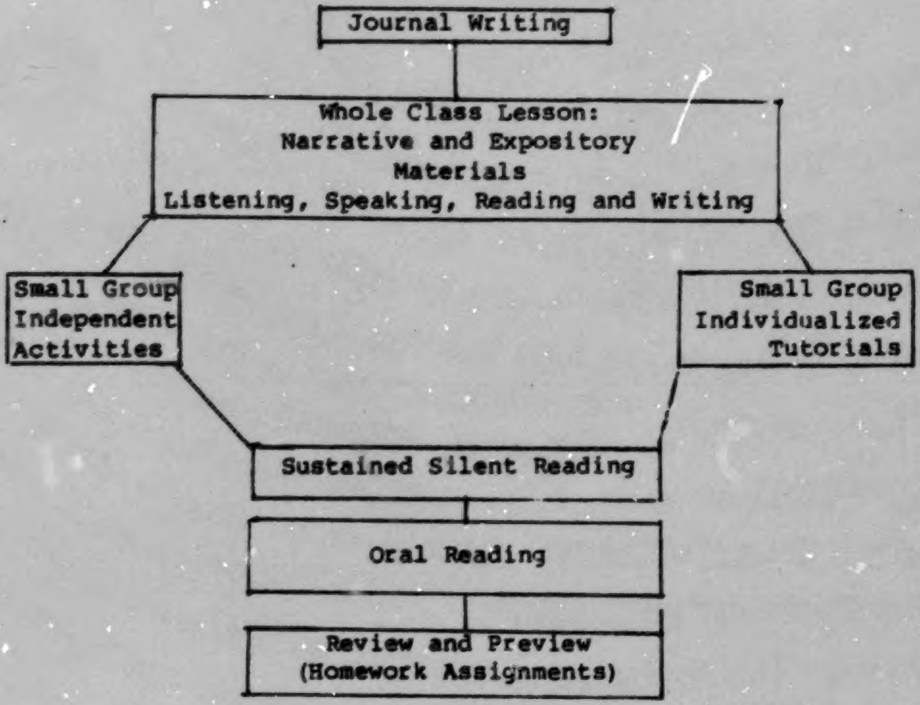
While one group is engaged in this tutorial period, the other students have an opportunity to apply their newly acquired skills to independent activities. The lessons are designed to allow the teacher to alternate the individualized tutorial group and the independent activity group so that each group experiences each format during the course of the week.

Following the small group activities (independent and tutorial), the whole class comes together again for a period of Sustained Silent Reading in which both teacher and students read books or magazine articles of their own choice.

Silent reading may be followed by Oral Reading in which the teacher reads aloud to the class, providing a model of good enunciation and expression, plus exposure to stories or information students would not choose on their own, or are not yet able to read independently.

Each lesson concludes with a review of the day's learnings and with a preview of the activities of the days to follow.

Basic Instructional Design of the Communication Arts Lesson


Journal Writing
Whole Class Lesson:
Narrative and Expository
Materials
Listening, Speaking, Reading and Writing
Small Group
Independent
Activities
Small Group
Individualized
Tutorials
Sustained Silent Reading
Oral Reading
Review and Preview
(Homework Assignments)

This integrated approach assures:

- **The interaction of all the Communication Arts--oral and written.**
- **The benefits of the whole class interactive experience balanced by more individualized attention in the small group.**
- **Both expressive and receptive learning in which sometimes students themselves speak, read and write and sometimes they hear and see the teacher modelling these Communication Arts.**
- **Experience in reading a variety of genres including different types of narrative and expository materials.**
- **Experience in writing a variety of genres, including different types of narrative and expository materials.**

To maximize students' involvement in their own learning, whole class reading lessons have been grouped thematically. While receiving needed instruction in skills and concepts, students will also be able to satisfy their particular interests in sports, mystery, science fiction or other themes.

Strategies for infusing career education into Communication Arts lessons are also included in this design. The "world of work" is certainly of vital interest to these adolescents and needs to be part of their ongoing instructional experience.

Finally, this approach is illustrated in a design (TRICA) for the teaching of literature, science and social studies. (Companion materials have been prepared for teachers of science and social studies to Grade 8 Extension Students). The content of the Grade 8 curriculum has not been changed. What is changed is not WHAT is taught, but HOW it is taught. The lessons in all components of these curricula assure a variety of strategies in teaching each unit of study, thus providing the student's access to the same information through several modalities of learning. The student thus has multiple opportunities for mastering each learning objective.

Teachers, of course, always offer variety in teaching. By providing this variety in each lesson, however, the Grade 8 Extension student's opportunities for successful learning will be enhanced.

It is to be hoped that this program which provides practical teaching/learning which directly reflects current and relevant research findings, within a climate of respect for the individual, may act as a lever for change for those students who deserve our best efforts in order to keep alive an enduring spirit of hope and the promise of success.

How to Use This Handbook

The GATES Extension Program in Communication Arts recognizes the importance of meeting the special needs of our GATES students in Grade 8 classrooms.

Part I: Guidelines for Teacher Planning

Assessments of student progress have been described in relation to the areas of instruction they are designed to serve. These assessments include norm-referenced and criterion-referenced published tests, but emphasize the use of teacher observations and teacher-made tests. Assessments should be ongoing, functional and practical, helping both teacher and student to maximize teaching and learning.

A detailed, step-by-step description of the Whole Class Reading Lesson is developed in the section bearing that title. Parallel descriptors appear in the Small Group Individualized Tutorial, with recommendations and illustrations of various approaches to teaching the beginning reader, or one with severe reading difficulties.

The use of trade books and newspapers as instructional materials, with prototypical lessons, appears in the following two sections including specifics for instituting periods of Sustained Silent Reading. Several approaches to Oral Reading are described in the next chapter, with suggestions for career education infusion.

The Writing Process, techniques for ongoing assessment of students' writing, and additional career education activities are the subjects of the following chapter.

Test-Taking Skills and recommendations for Homework assignments are the focuses of the final sections of Part I.

Part II: Planning for Teaching and Learning - The Module

Instructional modules are presented in Part II. In this program, a module consists of a series of related lessons, based upon a single theme or topic.

There are four thematic modules focusing on traditional objectives in reading comprehension; one module demonstrating teaching of reading in content areas applied to reading literature; and one module illustrating the infusion of career education in Communication Arts instruction. By studying the sequential strategies by which lessons are built, teachers may continue the process, adapting the module to their students' special abilities and school settings. Each module may thus act as a model to stimulate further planning and development throughout the year.

(Comparable modules in science and social studies have been prepared for the Grade 8 Extension students and are available as supplementary handbooks.)

Part III: The Appendices

The material contained in each of the appendices is meant to support the program's several components and to provide teachers and administrators with supplementary aids.

In addition to our concern for GATES students' educational needs, this handbook views the affective domain -- self-concept, attitudes, perceptions, values, personal and social ways of knowing -- as an integral, humane layer of learning. For this reason, activities which provide these emphases have been threaded throughout the several modules. This philosophy underlies the entire program.

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Part I: Guidelines for Teacher Planning

Assessment for Instructional Planning

Assessment of students' learning goes on all the time, in every class. When you say "That's right!" an assessment has been made. When he or she says "We'll need to review this tomorrow," a different kind of assessment has been made.

Use both formal and informal evaluations to:

- measure student learning;
- assess the effectiveness of teaching;
- plan further instruction.

The Grade 8 Extension students present a special need for the careful use and application of assessment.

- What students have actually learned needs to be measured so that time is not spent in unnecessary repetition.
- How students have learned needs to be identified so that time is not spent with unproductive teaching methods or materials.
- Plans for further instruction need to be based on prior learning - identifying student's readiness for a new learning objective - as well as on the use of teaching strategies and materials that have proven interesting and rewarding.

Three Basic Approaches

There are three basic types of assessments available to teachers: norm-referenced, criterion-referenced and teacher observation. Each has a distinctive purpose.

Norm Referenced Tests such as the California Achievement Tests* (CAT) provide a comparative view of a student's achievement, based on established norms. When the Grade 8 Extension student achieves a grade equivalent of "5.8" on the CAT in reading, this means that his or her total score was comparable to that achieved by students in the "8th month of the 5th grade" in the national norming population. Such a comparison is useful for planning class placements of students.

Norm-referenced grade equivalent scores are NOT intended to suggest the type or level of reading material a student should use. "Grade level" or difficulty of reading material is determined in absolutely separate and different ways, and will be discussed later.

The grade equivalent score does NOT reveal the reading skills in which a student needs instruction.

The CAT reports students' performance in certain reading skills separately, on the Individual Test Record (ITR), as "objective categories."

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*New York: McGraw-Hill Publishing Company.

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	CHARACTERISTICS OF BASIC ASSESSMENT APPROACHES		
	Norm-Referenced Tests	Criterion-Referenced Tests	Teacher Observation and Tests
General Purposes	Comparison of individual performance with standard pre-set by randomly selected group of age-grade peers Use for decisions on grade/class placement and entry level for individual testing	Determination of individual performance on specified tasks Useful for planning instruction	Determination of individual performance on specified tasks Useful for evaluating and/or planning instruction
Content	May or may not include items actually taught; items fixed by publisher	May or may not include items actually taught; items fixed by publisher	Usually based upon items taught
Format	Varied; usually paper and pencil, short answer response	Varied; oral or silent	Varied; oral or silent; may follow format used in instruction
Scores	Report student's comparative standing in terms of grade equivalents, percentile ranks and stanines	Report mastering or no mastering of tasks; may relate criteria to grade equivalents	Report based on preferences of teacher, adapted for different purposes; may be a % score, pass-fail or informal evaluations
Target Population	Designated age/grade group	Any student, at any given stage of progress	Any student, at any given stage of progress

This chart provides an overview of three types of assessment in use in our schools. Comparison may be helpful to the teacher in making decisions regarding which type of test to use for a particular purpose, as well as in deciding how to use the results.

The ITR should provide a basis for planning individualized tutorial lessons. Students may be grouped according to the common skill objectives reported on the ITR. This will be discussed in detail in the section on Individualized Tutorials.

Criterion-Referenced Tests measure individual performance on specific tasks without reference to any other individuals. Just as an individual's height or weight is measured on an absolute scale, without comparison to anyone else, so the reading skills of a student may be measured without comparison to any other student or group.

For example, one student's knowledge of syllabication (a criterion) can be tested and evaluated without reference to the performance of any other and without regard to his or her "grade equivalent" score on a norm-referenced test.

This is true of all criteria or skills of reading ability.

The Degrees of Reading Power Tests* (DRP) are criterion-referenced tests based on one criterion: reading comprehension. A student's DRP scores identify the levels of reading difficulty that the student comprehended without reference to the performance of any other student.

"Level of difficulty"..., or readability.... of a book or story involves a complex of factors such as the number, length and structure of words, sentences and paragraphs, as well as the frequency of technical or esoteric language. Publishers of reading tests and books evaluate the material according to readability formulas, the results of which are usually expressed as "grade levels." However, there is a variety of formulas available. Thus, the passage that one publisher labels "third grade," may be called "fourth" or "second" grade by another publisher using other formulas.

By applying one readability formula, and one continuous scale of values to both the test passages and school textbooks, DRP methodology offers a much closer match between the student's reading comprehension performance and the readability of a particular textbook.

DRP test results will be most useful in helping you select, adapt or reject texts for all types of reading, including works of literature and content area texts. The individual report of the DRP reveals three functional reading levels, all of which are important for the teacher to know.

---

*New York: College Entrance Examination Board.

NEW YORK CITY READING TESTS
INDIVIDUAL TEST REPORT (ITR)

STUDENT	JANE	ID #		GRADE	07
DISTRICT		SCHOOL	TEACHER	CLASS	

April 1983 California Achievement Test

DEAR PARENT/TEACHER:

This is a report of your child's performance on each reading objective (skill or concept) tested. Each objective is tested by a number of questions.

Under the column labeled DIAGNOSTIC PROFILE, your child's performance on each objective is indicated using the following codes:

SAT - Satisfactory in the DIAGNOSTIC PROFILE column means that your child has demonstrated satisfactory progress by answering correctly the minimum required number of questions listed in the NEEDED column. (See Objective A, in sample.)

MORE - More in the DIAGNOSTIC PROFILE column means that your child needs more instruction in this objective. (See Objective B, in sample.)

** - The Stars in the DIAGNOSTIC PROFILE column mean that your child did not answer any of the questions for this objective. (See Objective C, in sample.)

TEST SCORE REPORT – Your child's overall performance on the reading test is listed below. These results should be considered with other judgements of your child's achievements together with observations and discussions with the teacher.

GRADE LEVEL 7-7

TEST FORM LEVEL

TEST OR SUBTEST	Grade Equivalent	National Percentile
READING VOCABULARY	6.0	
READING COMPREHENSION	5.1	

GRADE LEVEL: This is not a *score,* but indicates your child's grade in years and months at the time of testing. For example, 4-7 would indicate that your child is in the fourth grade and was tested in the seventh month of the fourth grade.

GRADE EQUIVALENT: The grade equivalent is an indication, in years and months, of the achievement level of the student on this test at the time the test was administered. For example, a grade equivalent of 3-7 means that this score was the average score of students tested in the seventh month of the third grade.

NATIONAL PERCENTILE: The national percentile compares the performance of your child to a national group of students. It indicates your child's performance on a scale from a low of 1 to a high of 99 where 50 is considered average. For example, a national percentile of 80 means that the student achieved better than 80 % of the national population at that student's grade level.

SAMPLE:

OBJECTIVE	NO. OF CORRECT ANSWERS	NO. NEEDED FOR SAT	DIAGNOSTIC PROFILE
A	2	2 of 3	SAT
B	1	3 of 4	MORE
C	**	3 of 4	**

OBJECTIVE CATEGORY	CORRECT ANSWERS	NEEDED	DIAGNOSTIC PROFILE
READING VOCABULARY			
32 SAME MEANING	18	16 OF 20	SAT
33 OPPOSITE MEANING	3	3 OF 5	SAT
34 MULTIMEANING	2	4 OF 5	MORE
READING COMPREHENSION			
----- LITERAL			
36 RECALL OF FACTS	4	5 OF 6	MORE
----- INTERPRETIVE			
38 INFERRED MEANING	4	6 OF 9	MORE
39 CHARACTER ANALYSIS	3	5 OF 6	MORE
40 FIGURATIVE LANGUAGE	3	5 OF 7	MORE
----- CRITICAL			
42 AUTHOR ATTITUDE/POSITION	2	4 OF 5	MORE
43 TECHNIQUES OF PERSUASION	2	5 OF 7	MORE

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Explanation of Objectives Tested

This page describes each objective in reading measured in the spring Citywide Testing Program. Not all objectives were tested at every grade level. Note that at some levels, skills are combined due to the limited number of items testing each skill.

READING SKILL SAMPLES

PHONIC ANALYSIS Letter sounds

1	SCHOOL VOCABULARY	identifying picture objects
2	SPACE DIRECTION LOCATION	such as up - down
3.	RELATIONSHIPS	such as relating pictures to the time of day
4	MATCH UPPERCASE LOWERCASE	such as H, h
5	RECOGNIZE UPPERCASE LOWERCASE	such as finding the letter K . . . K, k
6	LONG VOWELS	such as boat Picture/letter
7.	SHORT VOWELS	such as cat Picture/letter
8.	SINGLE CONSONANTS	such as jump Picture/letter
9	MATCH SHAPES	such as matching △ ○□△
10	MATCH 3 LETTER WORDS	such as matching tun and tun
11	MATCH 5-6 LETTER WORDS	such as matching block and block
12.	IDENTICAL WORDS (ORAL)	
13	MEDIAL SHORT VOWELS (ORAL WORDS)	
14	INITIAL CONSONANTS (ORAL WORDS)	
15	FINAL CONSONANTS (ORAL WORDS)	
16	CONSONANT CLUSTERS DIGRAPHS (ORAL WORDS)	
17.	SINGLE CONSONANTS	such as b in boy
18	CONSONANT CLUSTERS (BLENDS)	such as fr in free
19	CONSONANT DIGRAPHS	such as sh in ship
20	VARIANT CONSONANTS	such as c in city vs. cake
21.	COMBINATION OF SKILLS 18, 19	
22	SHORT VOWELS	such as e in bell
23	LONG VOWELS	such as a in cake
	VOWEL COMBINATIONS	such as ea in beak
24.	SHORT VOWELS	such as e in bed
	VOWEL COMBINATIONS	such as ea in dead
25.	COMBINATION OF SKILLS 22, 23	
26.	DIPTHONGS (two vowels together making a new sound)	such as oi in boil
27	VARIANT VOWELS	such as ow in how
	VOWEL COMBINATIONS	such as ow in slow

STRUCTURAL ANALYSIS the way words are put together

28.	COMPOUND WORDS	such as cowboy . . . cow boy
	SYLLABLES	such as dollar . . . dol lar
	CONTRACTORS	such as don't . . . do not
29.	BASE WORDS/AFFIXES	such as disagree or painter

READING VOCABULARY understanding the meaning of individual words

30.	CATEGORY (ORAL)	such as "An animal"; toy, hill, cow, park
31.	SAME MEANING (ORAL)	such as "Little"; grow, bud, small, baby
32.	SAME MEANING	such as often — frequently
33.	OPPOSITE MEANING	such as warm — cool

34. MULTIMEANING

(bank) by the riverside
1. He goes to the bank to deposit mone
→ 2. He fishes from the bank.
3. He will bank on getting there on time.

READING COMPREHENSION understanding what is read

35. SENTENCE MEANING
36. RECALL OF FACTS
37. COMBINATION OF SKILLS 38, 39
38. INFERRED MEANING: finding hidden meanings
39. CHARACTER ANALYSIS: answering questions about people in a story
40. FIGURATIVE LANGUAGE: such as "His face fell."
41. REAL/UNREAL: fact vs. make-believe
42. AUTHOR ATTITUDE: understanding the author's point of view
43. TECHNIQUES OF PERSUASION

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DEGREES OF READING POWER™

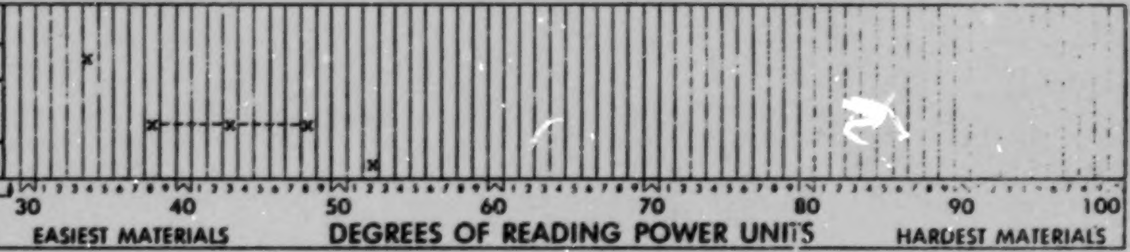
INDIVIDUAL REPORT

STUDENT: Jane
ID#:
GRADE: 07

DISTRICT:
SCHOOL:
TEACHER:

DATE OF TEST: April 1983
TEST FORM:
RAW SCORE:

	DRP SCORE	NAT'L % ILE (STANINE)	LOCAL % ILE
INDEPENDENT LEVEL	34	☒	☒
INSTRUCTIONAL LEVEL	43		
FRUSTRATION LEVEL	52	☒	☒



Prose materials used in primary through graduate school range in difficulty between 30 and 85 DRP units. DRP tests identify the most difficult prose that students can read at three different levels of comprehension: the Independent, Instructional, and Frustration levels

Independent Level

The Independent Level identifies the difficulty of materials which this student can read and understand without help. This student should be able to read materials of this difficulty, and easier materials, on his or her own.

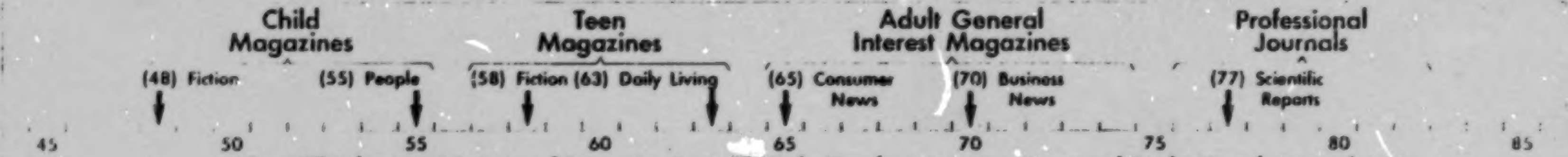
Instructional Level

The Instructional Level identifies the difficulty of materials which this student can read and understand with help. Help could include teacher assistance, classroom discussions, dictionaries, and other instructional aids. Materials of about this difficulty could be used for classroom instruction.

Frustration Level

The Frustration Level identifies the difficulty of materials which this student would find hard and frustrating to read. Such materials may be too difficult to use for effective instruction.

DRP test results can also tell you how well your student can read magazines. Listed below are the average difficulties or readability values of articles sampled from sections of high circulation child, teen, and adult general interest magazines and professional journals. The articles ranged in difficulty between 45 and 85 DRP units. By comparing this student's Independent and Instructional Level DRP scores with the DRP values of the sections of the magazines and journals, you can see what kinds of articles this student should be able to read.



The Difficulty in DRP Units of Some Sections of High Circulation Magazines and Professional Journals

It takes most people some time to get used to a new scale of numbers. To help you interpret the meaning of DRP units, the difficulty values of each sample prose passages are listed by DRP units on the reverse side. The listing may help you judge the difficulty of materials this student can understand at the Instructional and Independent levels

SCHOOL NOTES:

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THE READABILITY OF SAMPLE PROSE-PASSAGES IN DRP UNITS*

34 DRP Units

Bears are big. They need a lot of food. Bears eat meat. They eat bugs. They eat berries. They eat honey. They eat fish, too. Bears feed in the spring. They feed in the summer. They feed in the fall. Bears look for food then. They hunt. They fish. They dig roots. They pick berries. They eat a lot. They grow fat. Soon, winter comes. It gets cold. It snows. But bears don't need to go out. They don't need food. They are fat enough. They can sleep.

43 DRP Units

A bark canoe proved to be better than a log canoe for several reasons. It hauled heavier loads. It glided more smoothly. A log canoe was hard to repair. But cracked, torn, or worn bark could be mended quickly. A bark canoe weighed less than a log canoe. It was so light a lone man could carry it. A log canoe could be no larger than a tree. But a bark canoe was different. It could be almost any length.

47 DRP Units

The part of a beach between high and low tide is called the middle beach. It is home to many plants and animals. But life on this middle beach is hard. There is no protection against the wash of the oncoming waves. Some animals survive by digging holes in the sand. They can stay in their homes under ground. The undertow will not pull them out to sea. They are safe.

51 DRP

Most creatures take great care to protect their eggs. The walking stick does not. It just drops its eggs, scattering them loosely on the ground. Dozens and dozens drop at a time. As the eggs fall onto dry leaves, they sound like raindrops falling. Many of the eggs do not hatch. But enough do so that the walking sticks will not die out. They have existed on earth since before the era of the dinosaurs.

60 DRP Units

The most ancient hand tool yet identified is the stone hand ax. Such instruments are more than 250,000 years old. Hand axes were made either from flint or from a fine grained jack that would provide a sharp edge. Using a second stone, flakes were hammered off around the edges. The resulting tool had a jagged cutting edge down each side. It had a crude point and a smooth, round butt. During the thousands of years in which this tool was used, it underwent relatively slight changes in form.

64 DRP Units

Wall paintings are especially vulnerable to atmospheric change. Archaeologists know this. Hence they try to discover, before opening a tomb, whether they will find murals. Special tools have been designed for this purpose. One of the most useful is a kind of camera that can be dropped into the ground before the digging starts. If the camera indicates the presence of wall art, scientists can prepare to take steps to preserve the painting as soon as it is reached.

72 DRP Units

The ancient Romans' concept of justice and their view of individual rights continue to be guiding forces in contemporary western society. Their code, developed by the emperor Justinian, provided, for example, that no person was punishable for his thoughts, that fathers could not be compelled to bear witness against their sons, nor sons against their fathers, and that the burden of proof rested with the accuser, not with the party denying the accusation.

81 DRP Units

Thomas Jefferson's belief in man's ability to govern himself is well known, but his views concerning the conditions under which this ability can be successfully realized are less familiar. Jefferson believed that a natural moral sense -- which he assumed to be a universal characteristic of mankind -- was the initial and basic prerequisite for self-government. The effective operation of this moral sense was then influenced, he believed, by environmental factors, in particular by economic circumstances.

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* Additional information on the difficulty of textbooks is contained in the Readability Report, a publication available from the College board.

The independent or free level, at which a student reads with ease and fluency, without assistance, with few word recognition errors and 90% (p.=.90) comprehension.

Books at this level should be made available for:

- leisure reading
- sustained silent reading
- homework assignments
- research projects

The instructional level is of greater difficulty for the student. At this level, the reader may need some assistance with word recognition and may expect to achieve 75% (p.=.75) success in comprehension.

Books at this level can be used during periods of instruction, with your direction and support, including:

- development of an understanding of the purpose for the reading assignment;
- discussion of the major concepts - presented in, or presumed by the passage;
- a preview of significant or new vocabulary to be read;
- comprehension questions presented in advance which will guide the student's reading to significant issues;
- review of concepts, vocabulary and comprehension questions after the reading;
- follow-up activities which reinforce all aspects of the instruction above.

The frustration level identifies material that is so difficult for the students that many word recognition errors are made, and comprehension would not exceed 50% (p.=.50). That is, these students have a minimal chance of successfully reading material at this level. These students cannot use these stories or texts for either instructional or independent reading. You may, however, judiciously select interesting stories or relevant textual material at the students' frustration level for oral reading to them. This would be a way to:

- share interesting stories that they are not yet able to read;
- expose students to more advanced vocabulary and concepts;
- initiate higher level comprehension processes (e.g., critical, inferential) through listening and speaking about them;
- teach specific content area material from texts the students cannot yet read.

The Individual Report of the DRP will indicate these three reading levels for each student. The DRP unit value of any book may be matched with the appropriate DRP score of the students, with confidence that the match will probably be valid for the purpose intended.

DRP values of many textbooks used in schools throughout New York State may be found in the Degrees of Reading Power Readability Report*.

You may also compare the texts you have with the sample passages on the back of the DRP Individual Report to help decide the suitability of a book for certain students.

Note: At times it may be necessary to use a textbook whose readability exceeds the students' DRP instructional range. In that instance, you will need to provide a great deal of introductory material and supportive experiences, (charts, maps, trips) and minimize reliance on the text itself. Illustrative teaching modules in English/Communication Arts appear in Part I of this handbook.

Criterion-reference testing is the primary basis for planning individualized tutorials. The students' Individual Test Records of the CAT will provide information on criteria of vocabulary and comprehension needing this type of intensive instruction. Other criteria, in the areas of phonic and structural analysis, and basic sight vocabulary may be tested by using the instruments included in Appendices A, B and C.

These surveys are included only for those students who are actually beginning readers. These students may be identified by DRP instructional levels below 35 DRP Units, as well as by teacher observation. Such students would benefit from criterion-referenced assessment of word analysis and word recognition skills. These results would be used in grouping students for individualized tutorials, as well as providing the performance objectives for those lessons. See "Small Group Individualized Tutorial" for suggested instructional strategies for beginning readers.

Teacher-Made Tests/Observations

Teacher observation, including tests you construct, is certainly the most relevant approach to assessment. Your assessment - by formal test or informal observation - has the unique advantage of being directly related to the instruction that has actually been provided. No published test can do this as accurately.

You will maximize the effects of your own observations and tests by keeping in mind these principles:

- A lesson worth teaching is worth testing; teaching is completed when learning has been demonstrated.

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* New York: College Entrance Examination Board (published annually).

- Just as teaching employs a variety of strategies, so should testing enable students to use writing, speaking or three dimensional displays to demonstrate their learning.

- Just as teaching trains a variety of thinking/reasoning skills, so should testing assess literal understanding (such as true-false questions) interpretive thinking (such as completion questions) and critical reasoning (such as essays).

- The results of teacher-made tests should be recorded and used as carefully as published test results are recorded and used. Some form of teacher observation at the conclusion of each lesson offers immediate information as to what has been learned, how it was learned, and what should be taught next. Careful recording of these assessments will enable the teacher to periodically evaluate the long-range direction and effectiveness of his or her instruction.

Three suggested approaches that you will find helpful in making these observations are described in the following pages: interest inventories, semantic maps and informal reading inventories.

Interest Inventories

A student's motivation to read has received wide attention and interest although it remains the most elusive component in the realm of assessment. Nonetheless, we know that attention--or intention--remains a *sine qua non* in reading instruction.

There are many published interest inventories, and teachers can readily devise one based upon their unique knowledge of the students. Open-ended questionnaires, such as the one included as Appendix D are an effective and frequently used technique.

Interest inventories may be completed independently by students who are capable of doing so. For less able readers, you may read the open-ended sentence aloud. Have students write answers on a separate answer sheet that has numbers parallel to those on the inventory. Sentences may also be written on the chalkboard; students respond orally or in writing.

Later, review the responses to identify the most frequently named interests and preferences. This information will serve as a guide for selection of reading materials for the Whole Class Reading Lesson, as well as for tutorial purposes.

The day they complete their inventories, announce that you will carefully study each one and will give them a summary the next day. This strategy demonstrates several important facts to the students, i.e.:

- Their interests and opinions are taken seriously.
- Work they produce in class is given your time and thought.
- You would like to select reading material that will be of interest to the students.

These messages between teacher and student contribute significantly toward building bridges of mutual trust and respect.

SEMANTIC MAPPING AS AN ASSESSMENT TOOL

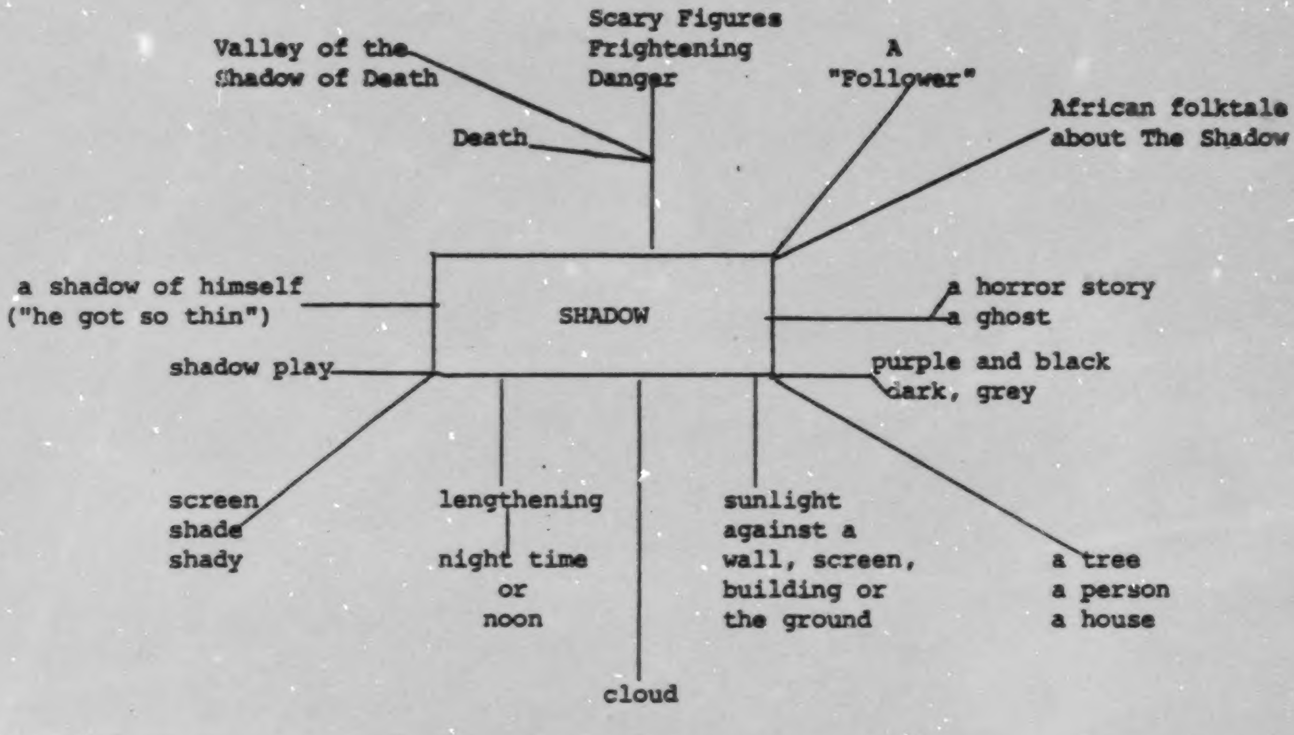
Semantic mapping, which has its roots in the recent research effort of Dale Johnson* and others, is a way of examining the cognitive processes of students. In its practical application for classroom use, especially during the whole class reading lesson, semantic mapping is a powerful strategy for assessing students' prior knowledge in terms of their concepts, knowledges, linguistic facility, and comprehension skills. The map can be extended at the end of the lesson to evaluate what has been learned on the same topic.

As an assessment tool, semantic mapping can be used:

- to determine students' prior knowledge on the topic to be taught;
- to observe how individual students think;
- to note students' facility with language;
- to identify students' perceptions and misconceptions, that is, to determine whether or not students are "on the right track";
- to note whether one student's response triggers other students to look at the topic differently, that is from another perspective;
- to learn to what extent students are able to interrelate new concepts and vocabulary;
- to assess (evaluate) what new information/understanding has been gained at the end of the lesson.

*Dale D. Johnson Three Sound Strategies for Vocabulary Development. Ginn Occasional Papers No. 3 (Ginn and Company, New York: 1980).

Sample Semantic Map for a Concept
(Stimulus Word: Shadow)


Scary Figures
Frightening
Danger
Valley of the Shadow of Death
A "Follower"
African folktale about The Shadow
Death
SHADOW
a shadow of himself ("he got so thin")
a horror story
a ghost
shadow play
purple and black
dark, grey
screen
shade
shady
lengthening
night time or noon
sunlight against a wall, screen, building or the ground
a tree
a person
a house
cloud

Semantic mapping does not stop at this type of initial assessment, but continues to be utilized as a teaching/learning tool throughout the module. It is suggested that you keep the semantic map on the chalkboard or chart for easy reference.

You may need to clarify students' ideas by probing their individual responses. The semantic map shown here illustrates how to proceed with this strategy.

How to Probe

1. Model a response:

   "When I thought of shadow, I thought of colors. I thought of purple because when I was at the Grand Canyon many shadows appeared to be purple in the late afternoon."

2. Clarify student responses:

   Example: "What made you think of dark or grey when you thought of a shadow?"

   "When you gave us the word death, what made you connect death with shadow?"

3. Extend student ideas:

   Example: "What prompted you to say cloud?"
   If the student's response is "Clouds make shadows," continue to ask questions about how shadows are made.

4. Identify misconceptions:

   Example: "Why did you think of the word screen for the word shadow?" If the student says, "You can make shadows on a movie screen by making your fingers move around," then the student obviously can see a difference between screen and shadow.

   However, if the student says, "The movie screen is like a shadow," it may indicate that the student is lumping together the concept of shadow itself with the surface on which he or she sees it.

5. Investigate divergent responses:

   Example: "It's interesting that you thought of death in connection with shadow. Can you explain this to us?"

The student may tell you, "I saw a TV show where a man was walking down an alley and, out of the shadows, a hand reached out and killed him."

Other students may join in at this point and suggest other responses such as: "danger," "scary figures," "a follower" and "ghosts." Refer to #4 (Identify misconceptions) e.g., "ghosts," because ghosts do not produce shadows.

Finally, you must delineate the items included on the semantic map so that only those learnings which focus directly on the lesson are highlighted. This may be done by circling the items, by starring them with colored marker, etc.

INFORMAL READING INVENTORIES (IRI)

The IRI has enjoyed extensive usage and varied interpretations since it was first described by Betts* in 1946. Because it is informal and teacher-made, we are able to adapt the IRI to meet specific needs. The following suggestions will help in the construction, administration and interpretation of one type of IRI. The reader may want to experiment with variations.

The IRI (see Appendix E) allows for the assessment of word identification and comprehension skills as students read aloud. Each student is tested individually, allowing about 10 minutes per student. This time will be well spent. Personal diagnosis will often disclose student needs that may be missed in group testing.

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*Emmett A. Betts. Foundations of Reading Instruction (New York: American Book Co., 1946).

Construction

Each student should be given two or three IRI passages to read orally. The passages should be grouped around the student's DRP instructional score and represent a range of eight to ten units. For example, a student with a DRP instructional score of 50 should be asked to read passages at DRP levels of 45, 49 and 53. In this way, you will be able to evaluate the criteria (word identification and/or comprehension) which "break down" as the reading material becomes more difficult. It is possible that some students will perform better in this oral reading test than they did on the original DRP test, which was read silently. You should, for such students, continue the IRI using more difficult (higher DRP unit values) reading material. In other instances, you may need to select easier (lower DRP unit values) reading passages. (Students testing below 30 DRP units may be considered non-readers.)

Administration of an IRI

1. While class is engaged in sustained silent reading (SSR), or writing, one student is taken to far corner of the room (for about five minutes).

2. Advise students that you want to see and hear how they read, that the exercise is untimed, and they are expected to simply do the best they can. Try to establish a relaxed, "non-test" atmosphere and avoid references to "scores" or "marks."

3. Give the student the appropriate packet of passages and ask him or her to read each passage aloud. If he or she does not know a word, wait a few seconds and then simply supply it.

4. Have the student read each question silently, and then aloud. If an answer is incomplete, one further question may be asked, e.g., "Could you tell me more about that?" If an answer suggests total incomprehension, merely accept it in a neutral manner, (e.g., "O.K., let's try the next one.") Record answers verbatim. Correctness should be judged when you have time for more careful reflection.

5. Thank the student for being "so cooperative." Assure the student that the results will be shared after you have had time to study them more carefully.

   Match the specific word analysis errors and the specific types of comprehension errors made by the student with the ITR of the CAT. Identify skill errors reported in both tests as the skills to be taught first in the student's individualized tutorial.

The simplicity of the IRI renders it usable repeatedly throughout the school year. As you observe the progress of students, the IRI can be administered again to corroborate those observations. There is little chance of students remembering these passages after several months have elapsed, so those included here may be used again. You may wish to compile another group of passages with appropriate questions which also spans the student's instructional reading level.

SUMMARY OF ASSESSMENT FOR INSTRUCTIONAL PLANNING

Effective remedial instruction should be flexible enough to change as needs change. To this extent, standardized group tests can provide only cues for the ongoing evaluation that must be done in the classroom.

Selectively use purposeful observation, informal inventories, and other techniques throughout the school year. Teacher-made tests have the advantage of being able to test the student's learning of the material that has actually been taught. In addition, you are in a unique position to observe distinctions between a student's knowledge and that student's performance on a test, which may or may not coincide.

Other testing protocols and instruments will probably be required by the exemplary or optional reading program adopted by an individual district or school. The information yielded by these instruments needs to be integrated with all other data available: norm-referenced, criterion-referenced and teacher-made assessments. All these data should be carefully maintained in individual student folders. You will find the periodic review of these assessments--even the reconciliation of conflicting results--a vital resource in the planning and delivery of relevant and effective instruction.

The Whole-Class Reading Lesson

The reading of literature or other interesting textual material by a whole class, or by a large group within the class, provides a pleasant period of interchange of ideas and experiences and opportunities for role-playing, dramatics, and choral speaking. It is perhaps the most effective way of developing a sense of sequence, grasping inference and extended meanings, and understanding an author's purpose or theme.

Selecting works of some literary merit offers students the opportunity to share in a common literary heritage and to develop, in the most effective way possible, a feeling for beauty of language, effective choice of words, and true sentence sense.

Your selection of the particular stories, novels, poems, and other genres involves such qualities as:

1. Good literary style with characterization, action, suspense, and humor.
2. An immediate and direct beginning, quick development, and a satisfying ending.
3. Content that provides incidental learnings; information pertaining to historical backgrounds; customs and mores of other peoples; scientific or political materials, etc.
4. Variety, which will include different genres; traditional and contemporary material; selections providing a range of culture and periods; situations where both boys and girls, men and women are engaged in non-stereotyped situations.
5. High-quality illustrations that relate directly to the selection.
6. At the start, easy-to-read works will be those most likely to appeal to the interests of the specific class involved.
7. As a student's reading ability grows, more difficult selections, with heavier vocabulary burden, extended meanings, and greater subtleties of style and thought are in order.
8. Expository reading material in the social or physical sciences should be regularly incorporated into each week's reading. This enables students to gain experience with a style of writing which is used in both textbooks and test passages.

Sequence of Instruction

Sequence of Directed Instruction in Reading

Whatever reading material is selected, the following sequence of instruction is recommended to ensure a developmental experience offering listening, speaking, reading, and writing activities.

1. Daily Performance Objectives: Based on one or two comprehension criteria suitable to the reading material The criteria tested by the California Achievement Test should be included during the course of the year; these are developed into performance objectives in Assessment for Instructional Planning. (See p. 2.)

2. Preparation Through Directed Instruction:

   2.1 Brainstorming: Introduce conceptual foundations of the material. Elicit students prior knowledge/experience related to these concepts through:

   - semantic mapping
   - categorization of ideas
   - guided questioning (written on chalkboard)

   2.2 Discussing personal experiences

   2.3 Interpreting pictures or illustrations

   2.4 Using appropriate media material

   2.5 Vocabulary development: With the students identify unfamiliar vocabulary or familiar words with new meanings. Focus may be on one or more of these criteria tested by the California Achievement Test:

   - same meaning
   - opposite meaning
   - multimeanings

   Use the chalkboard or a chart to present new words in context. Lead the students to read the new words by using word recognition techniques (e.g. context clues, structural analysis).
   NOTE: If the reading passage is lengthy, introduce only the vocabulary which is needed for that particular lesson.

   Have students enter new vocabulary in their WORD BANKS described below.

   2.6 Reading Purpose(s): Establish a definite purpose for reading so that students realize that they are reading or listening to a selection for specific ideas.

2.7 Oral Reading: Act as a model and read aloud the story/ passage, with the students following along. Or, assign sentences of a section for students to read independently.

2.8 Extended Brainstorming: Students expand maps, lists, etc. of prior knowledge to include new knowledge gained from hearing material read aloud.

3. Supervised Reading: Have students read the story or passage silently and independently with your active guidance.

3.1 Comprehension probes: With focus on the performance objective, develop directed questions which may be posed:

- before silent reading to guide comprehension (as described in 2.6)
- after silent reading as practiced in comprehension (as described in 2.6)

4. Application: Have students demonstrate their general comprehension of the reading material and their explicit mastery of the performance objective through the completion of a relevant follow-up activity which may include:

- a written assignment;
- drama/role play;
- homework assignments;
- in-school group projects;
- an open book quiz;
- reading (on same topic) in a trade book, magazine, or other materials (e.g., brochures, newsletter, newspaper).

5. Questioning: Questioning should sensitize students to the differences between questions of fact (literal) and opinions (interpretive), and should encourage them to move on from these levels to the creative (inferential) and critical levels of reasoning.

> "Questioning is potentially your most important tool for helping students to understand and to interpret what they read. If the questions you pose are thought-provoking and stimulating, your students will grow in their ability to think critically about what they read."*

*Morton Botel. How To Teach Reading (Chicago, IL: Follett Pub., Co., 1963).

Word Banks

6. WORD BANKS: Each student should have a WORD BANK that is always accessible. This should be a real bank:

- students "deposit" only words that they actually know and use in speaking, listening and reading;
- students "withdraw" words when they need them as a reference for correct usage or spelling in the course of their writing.

A WORD BANK can be easily made using a box that is about 5 inches wide and 12 inches long. (A narrow box from sneakers or slippers is perfect.) Each word is entered on a separate 3 x 5 card; dividers are used to arrange words alphabetically. Students may cut these cards from sheets of heavy paper if real file cards and dividers are not available.

For each word, students note word analysis and word meaning details. A separate card for each word allows space for students to add their own notes about the word, such as its multiple meanings.

marathon

ma'ra'thon

1) A race of 26 miles, 285 yards.

"My brother ran in the New York Marathon."

2) An unusually long period of time.

"Congress met in a marathon session."

New WORD BANK cards are created as the student gains new vocabulary from individual reading, from a whole class experience, from a listening experience, in or out of school. The creation and accumulation of the cards are an effective motivating factor for students' increased awareness of new words and new meanings of known words.

The Whole Class Reading Lesson, and its follow-up activities, is likely to require more than one reading period (30 minutes) for full development. By extending the lesson over two or more days, the teacher may provide students with additional opportunities for recalling and reinforcing prior learnings.

PROCESS FOR DIRECTED INSTRUCTION IN READING: FROM CONCRETE TO ABSTRACT

The extent to which a student comprehends text (narrative and expository), depends upon his or her ability to associate the new information with his or her prior knwledge. Therefore, reading lessons should focus on broadening students' conceptual networks.* This is best achieved when you begin with a concrete experience and move toward the abstract level in slow stages of development.

Directed instruction in reading both narrative and expository material should always proceed through these three stages:

Stage I: Concrete ↓
Stege II: Semi-abstract ↓
Stage III: Abstract ↓

However, the three stages differ somewhat in their application to narrative and expository text, as shown in the following illustration:

I. CONCRETE LEVEL: Prereading experiences for both selections might include:

1) Field trips. For the texts*, a trip to the Museum of the American Indian or the Indian wings of the Museum of Natural History;

and/or

2) Film which depicts the activities and environment of various Indian tribes. (Life in the Woodlands - Had you Lived Then. dist. by Encyclopedia Britannica, 425 N. Mich. Ave., Chi. IL: 60611.)

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*David Elkind, "Cognitive Development and Reading" in 35th Yearbook of the Claremont Reading Conference, Malcolm Douglas, editor, (Claremont, CA.: 1974).

*Narrative: Thomas Fall. Wild Boy (Scholastic Book Services, N.Y.: 1968), pp. 7-11.
*Expository: Ann McGovern. ...if you live with the Sioux Indians (Scholastic Book Services, N.Y.: 1972), pp. 28-31.

The purpose of using a trip or film as a concrete experience is not simply to help students comprehend one particular text better, but rather to give you a tool for teaching students HOW to use their prior knowledge so that they may confront and comprehend any kind of new material they are given in the form of printed abstract language including newspapers, tests, trade books). This becomes a major step in leading the student to become a more successful and independent reader who can handle a variety of textual materials confidently.

Narrative (Wild Boy)

1. During a trip or film on this topic, direct the attention of students to environment, customs, dress, etc. of Comanche Indians. Have students discuss the relationship between environment and lifestyle and encourage questions. Pictures, books, or models may be purchased for reference in classroom discussions.

2. Role-play a day in a Comanche child's life in the last century, involving different students.

   - What time did you get up?
   - Where did you sleep and what was your room like?
   - What kind of food did you eat and how was it prepared?
   - What games did you play?
   - Direct role-playing in terms of living on a desert environment.

Expository (Sioux Indians)

1. During the trip or film on this topic, focus the students' attention on specific activities of Sioux adults and children in terms of their tasks and responsibilities. Note the kind of training the children received, the persons who gave them training, and where the education actually took place.

2. Role-play teaching someone how to hunt, to saddle a horse, to decorate mocassins. Role-play some activities we do in school today, such as: teach another person to multiply or divide, or to play a word game.

   - Who taught the Sioux youngsters their tasks?
   - What kind of lessons did the Sioux child receive?
   - What kind of lessons are taught to today's students?
   - Where did the Sioux student get his or her training?

II. SEMI-ABSTRACT: At this level, we find differences between developing narrative and expository passages. In reading narrative prose, comprehension is related to the extent to which a student immerses him or herself in the text. Because self-projection is necessary to the comprehension process, the reading of the story itself is a semi-abstract activity. Through appropriate questioning, highlight the important details of their relationship to each other. In expository writing, on the other hand, this part of the lesson development deals with organizing details in order to simplify and clarify the relationship between concepts with which students are familiar and which they will be reading about.

Narrative (Wild Boy)

1. . "Have you and your family had an emergency while you were away from home? Tell us about it."

   . Suppose a child says, "Our car ran out of gas, but we walked to the gas station nearby."

   . "Would the problem have been as easy to solve if you had been on a highway or out in the country? Why or why not?"

2. . "What kind of problems could travelers have had years ago in Comanche territory?"

   . "Would help be as easily available as it is in today's cities?"

   . Pretend that while you are traveling with someone in Comanche territory, one of your horses gets sick. "How would you solve this problem?" List suggestions.

3. . Read Chapter 1 of Wild Boy either aloud or silently.

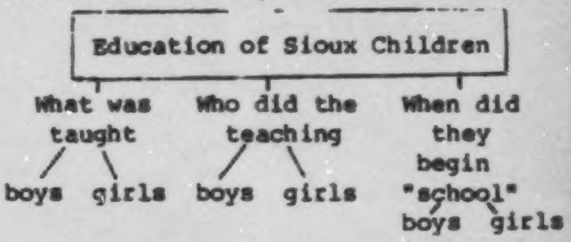
   . "What was Roberto's problem?"

   . "How did the setting complicate his problem?"

   . "How did Roberto's actions show he was familiar with the problems of the desert?"

Expository (Sioux Indians)

1. Using the concrete experience as a basis have the students discuss the education of the Sioux child (of the 1880's) and the education of youngsters today.
2. Develop a semantic map with students using the stimulus word: EDUCATION. (Students will come to realize that our concept of education leaves out entire areas of learning.)
3. Prepare an advance organizer to guide students in reading the text, such as:



4. Make a chart similar to above which records the education of students of today.

ABSTRACT - Narrative and expository texts both present concepts and information in the form of printed language, i.e., a symbolic (letter symbols) representation of the actual concepts and information. At this abstract stage, however, understanding narrative and expository reading material differs in a crucial way: narrative passages require the reader to analyze the structure of the story, the characters involved, the emotional factors involved, their personal problems, solutions, etc. The ability to achieve these understandings, and to use them to develop new concepts, will depend upon the extent to which the student can relate what she/he has read to prior experience and knowledge.

Reading expository passages does not require the reconstruction of the entire text, nor does it usually involve analysis of personal/emotional issues. Comprehension of expository texts primarily requires the assimilation of new information and concepts with the reader's prior knowledge and the development of new schemata which integrate what was already known with what has now been learned.

Narrative (Wild Boy)

1. "What were some of the problems Roberto anticipated? How did he provide for them?"

   No landmark--Roberto stretched a blanket.

   No water--Took two canteens with him.

   Far to travel--Took Plato with him.

2. Have students recall what they said they would do earlier?

   - "How was Roberto's problem different from yours?"
   - "What didn't you take into consideration?"

Expository (Sioux Indians)

1. Have students read the text (pp. 28-31) with guidance as needed. (Do not interrupt the flow of reading by asking comprehension questions at this time.) Refer to the advance organizer to provide a focus for independent reading.

2. Complete the chart "Education of Sioux Children," with students using the information just read.

3. Refer to the semantic map and ask students what they would like to add to it now. Guide the students to make generalizations, such as: education takes place out of school as well as in school; parents and others can be teachers; our education begins at birth and continues throughout life.

Summation

Narrative

CONCRETE:

1) Field trips
2) Films and filmstrips
3) Records
4) Role-playing
5) Pictures

SEMI-ABSTRACT:

1) Semantic mapping
2) Reading the narrative
3) Story structure
4) Character analysis

ABSTRACT:

1) Evaluation and analysis of the narrative re: story structure or analysis of characters, or problem solutions, story endings, etc.

Expository

CONCRETE:

1) Field trips
2) Experiments
3) Films and filmstrips
4) Records
5) Role-playing
6) Interviews

SEMI-ABSTRACT:

1) Semantic mapping
2) Graphic organizers
3) Structured overviews
4) Diagrams and pictures
5) Models

ABSTRACT:

1) Reading of the text.
2) Going back to semi-abstract stage to add or refine the information.
3) Summarizing the new learnings.
4) Integrating new with prior knowledges (e.g., refer to semantic map).

S Q 4R: AN OLD APPROACH TO NEW OBJECTIVES

A major goal of the GATES Extension program is the acquisition of content area information. GATES teachers can assist their students in understanding more fully the different texts they read by teaching them to apply the S Q 4R method.

S stands for Survey
Q stands for Question and
4R stands for Read
Recite
Record
Review

Introduced formally at Ohio State University in 1941, S Q 4R is probably one of the earliest designs for a systematic method of study, which is particularly helpful in the comprehension of expository reading materials. The method is usable with all students who are able to read independently i.e., with little or no assistance from the teacher. Students may work alone, in pairs or in small groups.

Although this technique has been known for many years, it is experiencing increased interest because it meets certain objectives that are of current interest.

- Individualization: Since students using this method of study work with relative independence, the reading material used can be different for each student or for each group. A teacher is able to instruct an entire class in the method itself while the applications can be varied to meet individual abilities and interests.

- Multi-Modal Teaching: Each of us has different styles or modes of learning. Some learn by seeing the information, some by hearing it, others by writing it, etc. S Q 4R taps several different modalities thus providing each student with multiple opportunities to learn the same material.

- Peer-Tutoring: By having one student teach another, we have found that we can reduce the barriers of age and status that exist between teacher and student, which frequently interfere with the learning process. S Q 4R offers the opportunity for students to work in pairs with little or no interference from the teacher. The teacher can match students who can best benefit each other both academically and personally.

- Mastery Learning: This is based on the premise that virtually all students can learn well what they are taught if given enough time.

The model requires periodic tests to check student progress. It also requires opportunities for reteaching unlearned material in alternative modes. S Q 4R can be used as a periodic test that requires no special preparation by the teacher; it can, also, be an alternative method of study. Individual students who need more time to study can be accomodated with this method, while the teacher is working on other topics with other students.

- Special Education: Because of its multiple modes of presentation and its adaptability for individualization of instruction, S Q 4R is particularly relevant for the student with special educational needs. Both in general education and special education classes, this method can help the teacher meet the individualized needs of the divergent learner.

TEACHING THE METHOD

Before using S Q 4R, be sure that students understand the method itself. The following steps are suggested:

1. Select an optimum time for introducing this new approach. For instance, the week immediately preceding an announced test would be a time when students are well motivated to learn a new way to study.

2. S Q 4R should be introduced as a highly structured, thus easy to use method. The need to follow each step with precision should be stressed.

3. The "catchy" term S Q 4R should be written on the chalkboard and then explained in detail. The words Survey, Question, Read, Recite, Record and Review need to be written next to their respective initials, and defined and discussed to the point where all students understand them.

4. Have students first practice the method with familiar (independent level) reading material as a whole-class lesson.

    - Distribute one page of easy, interesting reading to each student. (All students read the same material in this practice lesson.)

    - Have students read the passage silently and then take turns reading it aloud, to assure that there are no problems in decoding.

    - SURVEY: Direct students' attention to the heading or lead-in first sentence of each paragraph.

    - QUESTION: Ask students to restate the heading or first sentence of the first paragraph as a question, e.g.:

The Small Group Individualized Tutorial

Individualization is intended to suggest "in the style of the individual" and should not imply that instruction needs to be delivered to each student individually. Indeed, a well planned lesson that encourages the interaction of ideas and language within a small, compatible group may be a more effective setting for the development of all reading skills.

Instruction in phonic or structural elements of language does not need to focus on the precise phoneme or structure that each student needs to learn. (No one is likely to memorize every phoneme or structure!) Students who show inadequacies in either area of word analysis need to be sensitized to the concept that the sounds (phonemes) of our language are represented by written symbols (graphemes) and that these sound-symbol associations combine to form whole word (morphemes) or structures within words. Therefore, a group of students who are deficient in sound-symbol associations can receive directed instruction in this principle or concept. Each student can then, during supervised practice, do exercises in more specific areas of deficit.

Comprehension skill development also benefits from small group interaction in which students share and stimulate their individual understanding of the concept underlying the particular skill.

Planning

The Individualized Tutorial period should follow the Whole Class Reading Lesson, while the other students are doing follow-up assignments independently. The material that has already been read and understood can then be used as practice exercises during the tutorial.

For example, words may be taken from the reading passage to illustrate the function of specific phonic or structural elements of language. One section of the reading passage can be used to process a specific comprehension skill that either was not an objective of the reading lesson or a skill in which the tutorial group needs more intensive instruction.

Teachers may create their own materials or select from among published workbooks, however, by using the same material for both the reading lesson and the tutorial, the need for locating or creating additional practice materials is obviated. Furthermore, the students are able to focus on specific skills using reading material with which they are already familiar.

Selecting Performance Objectives

Performance Objectives for Individualized Tutorial sessions will be directly based on the results of diagnostic assessments. During the year, performance objectives for individualized tutorial sessions will include the comprehension criteria of the CAT, as follows:

1. Recall of Facts: Students will recall literal information contained in a passage or story they have read, and differentiate these facts from expressed opinions or inferences.
2. Inferred Meaning: Students will deduce meaning not explicitytly stated, but logically suggested by the textual material read. This will include inferring the main idea of the passage and drawing conclusions.
3. Character Analysis: Students will identify information in a story which describes the feelings, opinions or personality traits of characters; students will deduce or infer such traits from relevant information provided in the text.
4. Figurative Language: Students will identify the meaning of words and phrases in a story which are not used literally, but are idiomatic or exaggerated substitutes for literal expressions, e.g., "It rained cats and dogs!"
5. Author Attitude/Position: Students will recognize the "voice" of the author in evaluating the meaning of a reading selection, differentiating established fact from the individual perspective or experience of that writer.
6. Techniques of Persuasion: Students will identify words or phrases used by the author to influence the reader toward a particular point of view; propaganda techniques such as creating the "band-wagon effect" or the use of "testimonials" will be recognized in the reading selection.

Initally, you should select these performance objectives in the sequence that appears above; that is, in order of their increasing difficulty from the literal to the interpretive and, finally, to the critical levels of comprehension. As the year progresses, however, these skills need to be taught again and again in the context of different reading materials.

Grouping

Form tutorial groups on the basis of students' common instructional needs as diagnosed through criterion-referenced testing and/or your observation. Grouping, therefore, is flexible; as students demonstrate mastery of an instructional objective (through application to a real reading or writing task) they may be reassigned to another tutorial group. By regrouping students, they avoid any negative stigma that may become associated with any one group. In addition, they can observe a variety of learning styles as they meet in these small groups with different classmates.

Beginning Readers: Students whose DRP instructional (mid-score) level falls below 35 DRP units will need assessment of their basic skills in word analysis and basic sight vocabulary. (These are not reported by the Individual Test Report of the CAT.) Early in the school year, you should evaluate these skills using the surveys in this handbook (see Appendices A, B, C) or other suitable instruments. The results of these assessments, plus teacher judgment, will be the basis for tutorial grouping.

Beginning readers may be grouped by the performance objective they have in common, as well as the instructional approach to be used. For example, form a group whose performance objective is the improvement of basic sight vocabulary and for whom the Fernald Approach (see p. 50) will be used.

In another instance, the Language Experience Approach (see p. 49) may provide the reading material for teaching phonic or structural analysis to a group of beginning readers.

Other Tutorial Groups: Students whose DRP instructional level is above 35 DRP units may be presumed to have acquired adequate competence in basic word analysis skills. These students should be grouped on the basis of common instructional needs in one or more comprehension skill areas.

Specific word analysis instruction can be taught as needed in the course of the tutorial dealing with the broader comprehension skill.

It will not be possible, nor is it always necessary, to form a separate group around each performance objective. Objectives themselves may be grouped so that each tutorial deals with a particular type of comprehension skill, e.g.:

- Literal comprehension, including:
    - recall of facts (who, what, where, etc.)
    - sequential ordering of events
- Inferred meanings, including:
    - finding the main idea
    - analyzing characters
    - drawing conclusions
    - defining figurative language
    - summarizing
- Critical reading, including:
    - detecting author's attitude
    - identifying persuasion (propaganda) techniques used by author
    - forming original judgments/opinions

Since tutorial groups are small, and the lesson is short (about 20 minutes), you have an opportunity for a great deal of direct instruction with students who do a minimal amount of independent or silent reading. For this reason, the students' general level of reading performance ("grade equivalent" reading score) is not a significant basis for grouping. Tutorial instruction should utilize "easy" reading material that will not distract students from the primary objective of mastering a specific skill.

As an alternative to a small group tutorial, a peer-tutoring program may be developed to provide one-on-one instruction, in which both "teacher" and "learner" are students.

Peer Tutoring

Peer-tutoring offers some unique advantages over the usual adult-child situation, especially when the student is having difficulty. It reduces the barriers of social status, age and authority which are unavoidable in the teacher-student relationship. In the normal learning situation, these barriers are usually manageable. Where the student has learning problems, however, they may become an additional source of anxiety. The student may focus excessively on the relationship itself, thus diverting energy and attention from the learning tasks. With a peer, the student may feel more secure in revealing deficiencies and accepting correction.

A real work situation is established. The tutor is "hired" to do a job for which appraisal (e.g., teacher's criticism; the achievement or failure of the person being tutored) and reward, in the form of prestige or special awards, are implicit. Both the tutor and the student being tutored are placed in real positions of trust and responsibility. They become responsible for their own success. They can experience a relationship based upon empathy and cooperation between equals.

In the most practical sense, peer-tutoring enables the teacher to supervise the work of many students at one time, thus increasing the scope of influence. While the instruction is being executed by students, you are available for continuing evaluation and facilitation of that instruction. A regular weekly meeting of the tutors, group or individual, is a useful monitoring strategy.

- First, assign each tutorial pair as a "team" for a mutual learning experience. The tutor (the elder) and the student being tutored are matched, on the basis of diagnostic evaluation, for commonality of skill deficit. For example, a 14-year-old having difficulty learning prefixes is assigned to teach them to a 12-year-old learning them for the first time. In order to prepare the lesson, the tutor must do some self-teaching, or seek out instruction from the teacher. Instructing another person becomes, then, a practice lesson for the tutor.

- Second, we use diagnostic tests to establish instructional objectives for each student (e.g., "To learn the rule of silent e.") Both students in the tutorial pair are aware of the instructional objective. The teacher knows that the objective is a realistic one, and that the tutor has suitable materials available. Achievement of each objective becomes a short-term goal. This provides both students with frequent opportunities for evaluation of the instruction in progress and for the development of new objectives.

The existence of a stable structure should help both teacher and students to feel more comfortable. The structure sets parameters in terms of knowing and predicting what is expected. It also acts as contrast to those other times when lessons are deliberately less structured.

The Individual Tutorial Lesson

To maximize instructional time and effect, a lesson plan should be written which will enable the full development of the performance objective from its basic concept to its ultimate application in actual reading. Each lesson plan will enable students to experience the objective through all language modalities. Whether learning a phonic element or a comprehension process in the course of the lesson students will:

- listen
- speak
- read and
- write

Each lesson plan provides the following sequence of instruction: Directed Instruction, Supervised Practice, and Application to a Real Reading or Writing Situation.

I. Directed Instruction

The students listen while you explain and illustrate the conceptual foundation of the performance objective. Students speak about the concepts underlying the objective and provide their own illustrations, questions, etc.

Illustration A
Performance Objective: Sight Vocabulary: Students will read five selected sight vocabulary words from the Dolch List rapidly, without need for analysis of phonic or structural parts: all some there then they

Directed Instruction:

- Present the concept that there are familiar, recurring sights and sounds in our daily environments that we deal with rapidly, almost without conscious thinking. Illustrate this: walking through a doorway; sitting on a chair; hearing traffic sounds, etc. Ask students to contribute similar examples.

- By contrast, there may be unusual, less common sights and sounds that we have to stop to think about: an ambulance in front of the school; a "wet paint" sign on the classroom door; etc. Students are asked to give other illustrations of uncommon events.

- Present the notion that there are words, also, that are so common, repeated so often, that we must respond to them without much conscious thought--automatically; for example: and, to, so,. Have students add their own illustrations.

- Add that these words, in spite of their common usage, are important in conveying the meaning of what we read. Illustrate this in short sentences:

  "I ate all of the cookies."
  "I ate some of the cookies."

  Have students contribute their own examples.

Illustration B
Performance Objective: **Inferred Meaning:** Students will deduce meanings not explicitly stated but logically suggested by textual material.

Directed Instruction:

- Enter with a folded umbrella. Ask: "What are the facts?" (Teacher is carrying an umbrella.) "What can we infer from the facts?" (Teacher thinks it will rain; it is raining.) "What are the differences between a fact and an inference?" "What is an 'inferred meaning'?"

- Elicit students' own examples of inferred meanings.

Illustration C
Performance Objective: **Figurative Language:** Students will identify the meaning of words and phrases in a story which are not used literally, but are idiomatic or exaggerated substitutes for literal expressions.

Directed Instruction:

- Present the concept that ideas can be expressed in many different ways. "Different nationalities, regional groups within a country, or even families develop their own 'pet expressions'. This is one reason why it is so hard to learn foreign languages. For example, imagine that a person just landed in New York from Switzerland, knew a little English and heard someone say:"

  "It's raining cats and dogs today."

  "How would you explain this to that foreigner?"

- Invite students to take the part of that foreign traveler hearing other figurative language and give their own illustrations and explanations of idiomatic expressions.

- Explain when one reads the words of any other person--even in our own language--we have to use the context to interpret meanings of figurative language.

In the course of this directed instruction through listening and speaking you can observe the extent to which the students in the group actually understand the concept underlying the performance objective. When this is generally understood, the lesson proceeds to the next stage of development.

II. Supervised Practice

In this stage, closely supervise the students' application of the performance objective using short sentences or paragraphs. Reading material is deliberately kept brief to permit students' repeated practice of the concept, and frequent opportunity to assess learning, correct errors, and provide additional instruction.

Supervised practice periods can utilize stories and texts used in the reading lesson as well as teacher-made worksheets or published workbooks with exercises that provide practice for the performance objective of the lesson. Discuss answers and require students to explain or justify the answers they select.

The emphasis during Supervised Practice is on the process used, rather than merely the correctness of the answer.

III. Application to Real Reading and Writing

In order to assess the effectiveness of Directed Instruction and Supervised Practice, students must be able to apply the performance objective in the reading to other stories, books, or newspapers.

During this last stage of the developmental lesson, have students read a story and through questioning (or teacher observation) demonstrate that the performance objective has been achieved, e.g.:

If the objective has been the rapid recognition of sight vocabulary, ask the students appropriate questions after the story is read, such as:

"Did John take all the money?"
"What happened then?"

If the objective has been a comprehension process, such as inferred meaning, present appropriate questions before the reading, such as:

"Why do you think Sarah left early?"
"What is this story mainly about?"

If suitable reading material is not available (or there are not enough copies), follow one of these alternatives:

- Read a story aloud to the group. Pose questions appropriate to the performance objective and have students write their answers.
- Write a short story and questions on the chalkboard and have students respond in writing.
- Write an incomplete story on the chalkboard and have students create an ending, developing an inference, or using figurative language, or doing a character analysis, etc.

At the final stage of the tutorial, you will observe and assess the extent to which the stated objective has been learned and the possible need for reteaching using a different approach.

Each lesson should be developed over two consecutive individualized tutorial periods. This will allow for full development through listening, speaking, reading, and writing. Extending the lesson into a second day also enables the teacher to assess the students' ability to recall what was taught. When the group has thus demonstrated mastery of an objective through its application to real reading, another performance objective can be introduced.

Note: One individualized tutorial period weekly should be left free. During this time, meet selected students who seem to need additional help. These may not necessarily be the most deficient readers, but may be students who are close to mastering an objective and will do so with additional instruction.

Alternative Approaches

The competent reader uses more than one technique to identify an unfamiliar word. Remedial students need to learn these alternatives, including:

- phonic synthesis and analysis;
- structural synthesis and analysis;
- configurational clues;
- semantic clues (from surrounding text);
- syntactic clues (parts of speech; word order).

The student will obviously never be able to memorize all the phonic elements, structures, and configurations of the English language. And of course we can never teach all the semantic and syntactic clues the student will have to analyze. What is taught, however, is that there are several alternatives and the basic strategies for using them.

Phonic Synthesis and Analysis

The reason for teaching phonic elements is to help the students read unfamiliar words. The student must associate the letter (or combination) with the sound it signifies and then blend these sounds into a word that can be pronounced.

This is a helpful strategy when all the letters in the word are associated with specific sounds. Many consonants (e.g., d, n, z), consonant blends (e.g., tr, bl, cr), and digraphs (e.g., sh, ph, ch), consistently signify the same sounds. It is useful for students to learn these sound-symbol associations.

There are, however, other letters in the English alphabet that signify several sounds, and, conversely, several sounds that are signified by one letter:

- Consider s as in saw, was, and sugar or a as in man, about and all.

- Conversely, the letters c (car), k (kite) and ch (character) all represent the same sound.

Students may be expected to master those commonly used phonic elements that are consistently represented in our language.

Regular phonic elements can be taught separately (c-a-t) and then blended into a word (cat); or sight words (run) with regular phonic elements can be analyzed (r-u-n). In either approach, the objective is to learn the letter-sound association as a means to reading meaningful language.

Phonic elements are always taught in the context of real language, and not as isolated exercises. As students learn new letter-sound associations, they should apply this to reading appropriate stories, poems, etc., so that the purpose for phonic instruction is always clear.

Students with a preference for auditory learning should be most successful with a phonic approach to reading.

Structural Synthesis and Analysis

Another way to identify an unknown word is to examine its structure. Linguistic or word structures are composed of one or more letters that together become pronounceable units within a word, most often as syllables.

Some syllables may be real words themselves. For example, birthday is actually a compound word made up of birth and day, whose meanings remain the same in the new word, i.e., "the day of a birth."

Other syllables and inflections have no independent meanings but do alter the meaning of the root to which they are affixed. (See chart.)

It is important that students understand the rules and procedures for analyzing or synthesizing the structural components of words so that meaning will not be sacrificed. Students should not be encouraged to indiscriminately "look for the little word in the big word" which can lead to errors such as "fat/her" for father. Avoid such errors by always teaching word parts within the context of meaningful vocabulary and real reading situations.

Students with preference for visual learning should benefit from the structural approach which presents larger "chunks" of visual information than single letters or blends.

CLASSIFICATION OF WORD STRUCTURE ELEMENTS TOGETHER WITH EXAMPLES AND WORD RECOGNITION PROCESSES

WORDS IN A COMPOUND WORD	STEM OR ROOT WORD	INFLECTIONAL FORMS	PREFIXES	SUFFIXES	POSSESSIVE FORMS	CONTRACTIONS	SYLLABLES
Example: *snowman* Children learn to identify the two separate words in a compound word as *snow*, *man*, when having difficulty in reading a compound word.	Example: *joy* Children learn to look for the stem word in words changed by adding affixes as *joyful*, *enjoyed*, *enjoyment* as needed when meeting unrecognized words.	Examples: Words changed by adding *s—cats* *es—boxes* *ed—walked* *ing—walking* *er—sweeter trainer* *est—sweetest* Children learn to recognize and pronounce these endings when encountered in reading words.	Examples: *re—return* *dis—disappointed* Children learn to recognize prefixes and their meanings when encountered in reading words.	Examples: *ment—amusement* *less—helpless* Children learn to recognize suffixes and their meanings when encountered in reading words.	Examples: *John's* hat the *girl's* doll Children learn to identify possessive forms by noting apostrophy *s* in reading words.	Examples: *didn't* *aren't* *haven't* Children learn that the one word stands for two words, and that the apostrophy shows where a letter was left out.	Examples: *dan ger* *wis dom* Children learn the concept of a syllable, and learn several ways of dividing words into syllables, when reading words.

*Nila Banton Smith. Reading Instruction for Today's Children (Englewood Cliffs, N.J.: Prentice-Hall Inc., 1963), p. 218.

Configurational Clues

Students should learn to recognize some words by their shape or configuration. This technique is useful in the rapid recognition of commonly used words, such as those on the Dolch list, which are often irregular in their phonic and structural components.

Using this strategy, the student will not try to analyze the word into either phonic or structural units, but will form an image of the word as a whole, almost as a logo, the way we read the symbols $ as "dollar" and St. as "saint" or "street," depending on the context.

It is largely by configurational clues that beginning readers recognize their own names, their own street addresses, and words regularly occuring in the context of their daily experiences such as supermarket, auditorium, and mother.

Rapid or automatic reading of common words is necessary to fluency and cannot be practiced out of context for two primary reasons:

1. The meaning of even a commonly used word is apparent only when the word is part of a phrase or sentence ("I can open that can of soup.").

2. Many commonly used words have the same configuration (e.g., he and be; being and bring) and need the syntactic (word order) and semantic (word meaning) clues of the surrounding text to help the reader understand them correctly.

Awarenes of the configuration or shape of words will benefit all students. Actually drawing the contour lines around the words provides useful visual motor practice for students who learn best this way.

Context Clues - Semantic and Syntactic

Although phonic, structural and configurational clues are important, strategies for word recognition involve not only pronunciation of the word, but also the understanding of its meaning.

Few words, however, have only one meaning; dictionaries usually offer at least two for each entry.

Paul Kolers, in his introduction to Edmund Burke Huey's* classic work on reading gave this summation of Huey:

> "The main thrust of his argument is that word meanings do not exist in isolation in the reader's mind like so many entries in a dictionary. what a word means to the reader depends upon what he is reading and what he expects to read, the phrase, clause, or sentence in which the words appear. The meaning of a word, that is to say, depends upon the thought that it is being used to express and the context of its expression."

Thus, word identification strategies become useful when they are applied in meaningful reading; reading becomes meaningful through two primary processes:

> Semantic clues - the meaning of words, and
> Syntactic clues - the order of words (including their "class," i.e., noun, verb, adjective, or adverb).

While semantic clues are more powerful, syntax is an important support, e.g.

> The dog bit the man.
> The man bit the dog.

In these statements, the semantic clues (word meanings) do not change, but the syntactic arrangement of each sentence leads us to very different conclusions!

> Conversely - The girl fed the cat every day.
> The girl hit the cat every day.

Here the syntax (word order) is the same in each sentence, but the semantic input, the meaning of the verb, changes and thus changes the total meaning of each sentence as well as the reaction of the reader.

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*Edmund Burke Huey, The Psychology and Pedagogy of Reading (Cambridge: MIT Press, 1968, Originally published, New York: Macmillan Company, 1908) p. xxx.

Word function and word order can only be observed, taught, and learned in the context of a sentence, which is the minimal unit of meaning in the English language. In order to incorporate a word into an individual's vocabulary, the word must be heard, seen, and used as part of a sentence (at least), in which its function is made clear.

Sentence Structures

Most children intuitively generate accurate sentence structures. A six year old can be expected to say, "I'm going home" and not "Home going I'm" or some other variant arrangement of these words. This understanding of English syntax is also applied in listening and in reading so that children not only communicate their own ideas, but can understand the communications of others.

The remedial reading student may not be expected to have acquired consistent skill in ordering words, which limits both communication and understanding. It is important, therefore, that remedial instruction--at all grade levels--includes teaching the structural patterns of English sentences. Begin instruction with basic patterns, i.e., subject - verb - object, and extend them so patterns become more complex.

1. Tom rakes the leaves. The leaves are on the lawn.
2. Tom rakes the leaves on the lawn.
3. Tom is raking the leaves which are on the lawn.
4. The leaves on the lawn are being raked by Tom.
5. There are leaves on the lawn which Tom is raking.

The meaning of each of these sentences is essentially the same. The sentence structures, however, become increasingly complex. This increasing complexity parallels the increasing difficulty, or readability, of reading material. Stories at higher levels of readability will contain more complex sentence structures, in addition to more complex words and concepts. This is what gives stories a more varied flow and makes reading and writing more interesting.

Individual sentence patterns should be taught at the time they appear in the students' reading and writing. Teach each pattern through all modalities of communication:

- The student listens to the pattern (as the teacher reads aloud).
- The student speaks the pattern (generates original sentences).
- The student reads the pattern.
- The student writes the pattern.

Use of the correct word order in sentence patterns improves students' expressive and receptive use of language, and increases real understanding of the individual words as they are used in the sentences.

Semantic Clues

The meaning of an unfamiliar word can frequently be determined by the meanings of words that surround it in a sentence or passage. For example, "His broken leg thwarted John's hopes of playing football that year." The word thwarted can readily be deduced by a beginning reader who understands the rest of the sentence.

McCullough* has identified four types of semantic clues that students can use:

1. Experience. The student supplies the word because it makes sense in terms of his own experiences. For example: The postman brought a (letter) from Aunt Mary.
2. Comparison or contrast. The unknown word can be supplied because it is evident in a contrast or comparison. For example: Rabbits have short tails and cats have (long) tails.
3. Familiar expression. Sometimes a word is supplied because it just fits naturally into a cliche which has been heard so often that the words are familiar. For example: The popcorn was white as (snow).
4. Definition. Sometimes an unknown word is defined in a passage and the definition gives a clue. For example: Tiny was the largest animal in the zoo. He was an old gray (elephant).

*Constance M. McCullough, "Context Aids in Reading," Elementary English Review, Vol. 20: April 1943, pp. 140-143.

Classification is an important skill in processing context clues to word meaning. The reader can place the unfamiliar word into a category or a topic and then is able to make an informed guess as to its meaning. Students can be taught specific strategies for examining similarities and differences between word meanings, and making relationships between concepts by placing words in appropriate categories. Johnson* has identified three such strategies: semantic associations, semantic mapping and semantic feature analysis.

Semantic Association helps students expand their vocabularies by generating lists of words related to a known topic of interest. The topic words may be taken from a story being read, from a current holiday, or from some other common experience.

The class can be divided into groups or teams, each given a single word or topic (e.g., Halloween; Prospect Park Zoo; Peter Stuyvesant).

The team records all the words they associated with their topic. These are written (on chalkboard or individual sheets) for the whole class to read, discuss and, perhaps, write down.

Students share new words, new meanings for known words, and new associations of words, all of which are applied in future reading and writing.

Semantic Mapping, also known as "webbing" or "networking," provides a graphic display of words that students associate with a known word or topic. The diagram below illustrates the unlimited associations that may be made from the central topic, and the additional members of each sub-topic.

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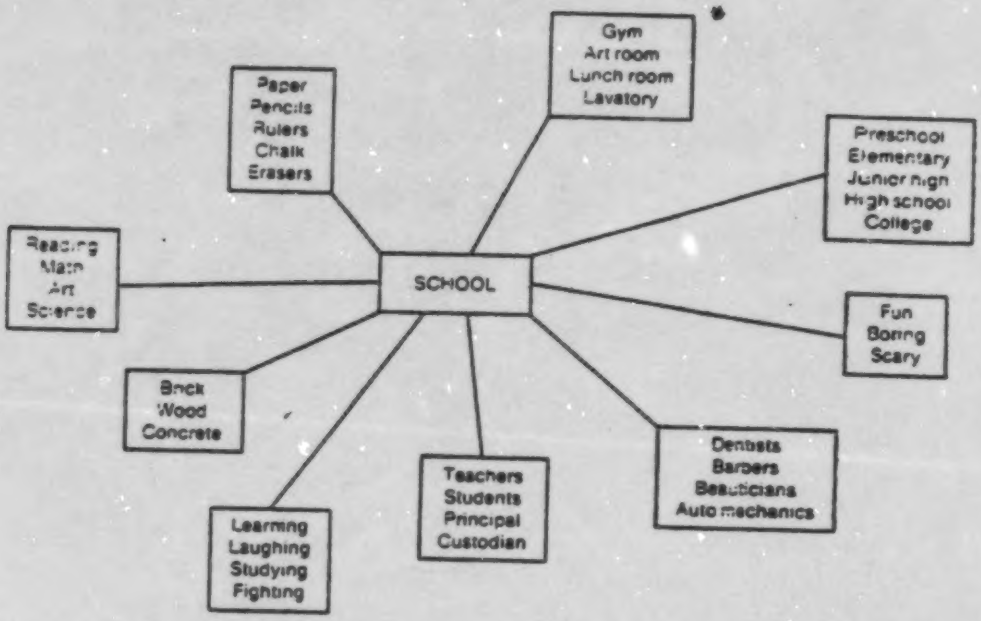
*Dale D. Johnson, Three Sound Strategies for Vocabulary Development, Ginn Occasional Papers No. 3 (New York: Ginn and Company, 1980).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Gym
Art room
Lunch room
Lavatory
Paper
Pencils
Rulers
Chalk
Erasers
Preschool
Elementary
Junior high
High school
College
Reading
Math
Art
Science
SCHOOL
Fun
Boring
Scary
Brick
Wood
Concrete
Dentists
Barbers
Beauticians
Auto mechanics
Teachers
Students
Principal
Custodian
Learning
Laughing
Studying
Fighting

The "mapping" or "webbing" process needs time for discussion and development. This will contribute to the depth and breadth of vocabulary development and reading comprehension, as well as help students identify unknown words.

Semantic Feature Analysis enables students to understand relationships among words and to expand vocabulary. As the term implies, feature analysis looks at the word or topic itself and explores or analyzes its inherent characteristics.

The following grid provides a frame in which a topic "tools" was analyzed. In the column on the left are listed items within the category of "tools," the column headings describe features or characteristics of tools. Each tool named is then analyzed (discussed) to discover which of the features generally ascribed to tools that particular one does have.

*Dale D. Johnson, ibid.

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Topic: Tools*

Features

Words	Pounds	Cuts	Grips	Wood	Cloth	Dirt	Handle
hammer	+	-	-	+	-	-	+
saw	-	+	-	+	-	-	+
scissors	-	+	-	-	+	-	+
pliers	-	-	+	+	-	-	+
hoe	-	+	-	-	-	+	+

When the class has completed this semantic feature analysis of "tools" they have illustrated their collective knowledge and agreement, e.g.:

- A hammer pounds.

- It does not cut or grip.

- It is used on wood.

- It is not used with cloth or dirt.

- It has a handle.

Through this analysis, new meanings for a known word ("pound") are learned, distinctions are made among similar terms, and language categories are developed. The thinking process involved in this strategy should be directly applied in the students' reading and writing.

Intangible Correlates

"Intangible correlates" describes those words for which there are no tangible or visible representations. These words almost defy definition out of context and yet give our language its depth and contrast. In this category are words like:

- yet
- however
- because
- either
- than

*Dale [illegible]. Johnson, ibid.

Such words can only be taught through experience and much repetitive use. Direct students' attention to these words as they occur in stories and in discussions. These are the words that signal connection, comparison, sequence, confirmation, and negation. Understanding of their function is critical to reading and writing.

APPROACHES TO BASIC SIGHT VOCABULARY*

A comparatively small number of words occur with extremely high frequency in our language. Many of these words are those that unite vocabulary into highly regular sentence structure patterns. The reader must develop these words, many of which do not follow regular spelling patterns, as a rapid recognition vocabulary.

The 220 words in the Kucera-Francis study are the words of greatest frequency in present-day American English. The 82 words selected from the Dolch Word List are those that are not found in the Kucera-Francis List. (See Appendix C).

These 82 words deserve careful consideration in that the source of the words may be more representative of words used by young children than some vocabulary on the Kucera-Francis list. Nevertheless, many of the words of both lists are critical to a rapid recognition vocabulary and, in turn, to reading fluency.

Activities for developing rapid recognition vocabulary should always account for meaning through a picture context, written sentence context, or oral language context. Such activities include the following:

1. Cut pictures from magazines that represent vocabulary of high frequency: form classes, such as nouns (eyes, people); verbs (jump, eat, drink); and adjectives (little, blue, yellow). Paste the pictures in a large circle on tagboard. Attach a tagboard pointer in the center of the circle with a paper rivet. Prepare a set of tagboard word cards with the words represented by a picture. Each player spins the pointer and notes the word represented by the picture.

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*Robert B. Ruddell, Reading-Language Instruction: Innovative Practices (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1974), pp. 343-347.

Approaches to Basic Sight Vocabulary*

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Activities for developing rapid recognition vocabulary should always account for meaning through a picture context, written sequence context, or oral language context.

1. Use illustrations or large pictures that represent a variety of high-frequency words for development. Prepare sentences on tagboard to match the action in the picture.

   For example, (using uncaptioned newspaper photos)

   These two people just came to the United States.

   This is a public high school.

2. A variation of this exercise is to cut the tagboard sentences apart and provide a deck of word cards for each sentence.

   high public This school is a

   The student builds a sentence to represent the action in the picture.

3. Prepare a set of word cards by printing each word on a card. Paste a small picture as a clue to the word meaning on the opposite side of the card. Use the word cards as flash cards by exposing each word for a few seconds; then do a meaning check with the picture-clue reference. Pupils trace the word with the index and middle finger to provide a tactile-kinesthetic reinforcement.

4. A card game (see GRAB! Appendix F) can be constructed by students by selecting 16 words from the Kucera-Francis List.

Alternative Materials

Available published teaching materials may be inappropriate to the specific needs of individual students. To fill this need, two time-honored approaches are recommended: The Language Experience Approach and, for those with fundamental decoding problems, the Fernald Method.

*Abstracted from: Robert B. Rudell, Reading-Language Instruction: Innovative Practices, (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1974) pp. 343-347.

LANGUAGE EXPERIENCE APPROACH (LEA)

This approach can be very effective in teaching disabled readers that printed words are simply spoken language written down. Thus, the students capitalize upon the store of oral language they bring to the reading situation. This provides the unique advantage of students being able to read words and ideas they already understand. As you write the story dictated by the students, they can see the encoding of speech into print; as they read that story, they experience the same process in reverse, i.e., decoding from print into speech.

Using students' own language and ideas provides built-in interest in the material to be read. Phonic and structural elements of the language, as well as specific comprehension processes, are taught analytically, i.e., from the whole (word or story) to its parts.

Suggested Procedures

Engage students in the oral discussion of a shared or familiar experience, e.g.:

- What did you do yesterday when it rained?
- What did you think of the movie shown in school yesterday?
- What have you noticed about this school?
- What do you know about trees?

. As an alternative, present uncaptioned pictures selected from a newspaper to initiate the discussion.

. Seated in a group, each student writes or dictates a caption for each picture, which is written in the lower margin. (Dictated language is best written verbatim. If there is a gross distortion of meaning, the teacher may tactfully suggest an alternative word or sequence.

As each caption is written, comment and elicit comments, on:

- spelling patterns: common and/or unusual
- similarities/differences between words
- frequency of basic sight vocabulary
- esoteric or low-frequency words
- ideas expressed
- the permanence of written language, as contrasted with oral

Examine the group's captioned pictures as a collection on a specific theme. Have the students collectively suggest an appropriate sequential arrangement for them. When sequenced, they take turns reading the captions aloud as you write them on the experience chart. (Leave spaces for connecting sentences/phrases.)

Have students together reread the dictated story and insert connecting sentences/phrases to give it continuity. The story is copied by each student

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into a notebook. This is now the reading material for use in the supervised practice of deficient word identification and comprehension skills.

Note: Above procedures are obviously not the work of one lesson. The whole process can and should be extended over many days. In this way, you provide for testing recall of whatever words were dictated and read on the first day.

FERNALD APPROACH

First introduced by Grace Fernald in 1921, the approach has been incorporated under other names, such as VAKT, multimodal, kinesthetic-tracing, perceptual-motor, etc.

The Fernald approach is based upon its developer's observation of her students' "need for movement." She therefore added that component--movement, or kinesthesis--to sight and hearing in helping children to learn. Ms. Fernald favored the use of cursive writing and the student's own (organic) vocabulary in her teaching. Words may be selected from an LEA story that the group wrote. Through the years, there have been many adaptations of this approach, using manuscript writing, sight words, vocabulary from content areas, etc. Whatever handwriting or vocabulary is used, however, the basic sequence of instruction is invariant.

Stage One

For non-readers or seriously disabled readers, use crayon on 4" x 10" construction paper. A rough surface, such as wire mesh or sandpaper, can be placed under the paper. This results in raised letters for the final product.

- Students see the teacher write the word.
- Students hear the teacher say the word.
- Students say the word.
- Students hear themselves say the word.
- Students trace the word with their fingertips and feel the surface of the letters.
- Students feel the movement of the letter outlines.
- Students see the movement of their own hands writing the word.
- Students say the word as they trace it.
- Students hear themselves say the word as they trace it.
- Students write the word from memory (3x).

Stage Two

For less disabled readers, this shorter and less complex sequence is recommended. Using pencil on index card:

- Students see the teacher write the word.
- Students hear the teacher say the word.
- Students say the word.
- Students look at (study) the word.
- Students visualize the word (eyes closed).
- Students write the word from memory (3x).

Word Identification "versus" Reading Comprehension

There is no dichotomy or separation between teaching word identification and reading comprehension. They are interdependent processes. Comprehension of a passage helps students identify words and identification of words helps them comprehend the passage.

Word identification strategies--phonic, structural, configurational, and contextual--must be taught as elements of the total reading process. All lessons, therefore, include the reading of something that is interesting, because interest in the reading material is the best reason for developing word identification skills and comprehension skills.

The individualized tutorial is the aspect of the day's program that is specifically responsive to individual learning needs. For this reason, it requires the greatest amount of your planning and creative thinking. It may be difficult or impossible to locate published materials that meet the diagnosed needs of remedial students. The materials that teachers create themselves--and with their students--is frequently the most effective.

The impact of personalized instruction, however, will not come from any materials, but from the direct instruction and experience that you share with students.

Stage Three

If Stages One or Two have used cursive writing, the same word should be printed now (on individual cards, or listed on paper) so that students see letters as they appear in books.

- Students look at (study) the word.
- Students hear the teacher say the word.
- Students say the word.
- Students write the word from memory (3x).

Stage Four

Using words in sentence context, each word taught is now printed in the context of a sentence.

- Students look at new words in the sentence.
- Students visually note resemblance of new words to those already learned.
- Students hear the teacher say the word previously learned.
- Students say the word.
- Students write the word from memory (3x).

At Stage Two, students write each word on an index card. These index cards and notebooks are the individual WORD BANKS. They become reference files to which new words may be compared.

Phonic and structural elements are taught analytically, i.e., by directing the student's attention to the phonic elements in words already mastered. Word analysis skills will increase as these phonic elements are noted again and again in known words and in new words.

Deficits previously noted in the areas of comprehension can be taught. When words are put into the context of a sentence (Stage Four), these sentences can become the material for processing literal, interpretive, and inferential meanings. Meanings of new words in the same sentences can be deduced through context clues. Single sentences may be expanded to develop more meaningful material for further teaching.

Using Library and Trade Books as Instructional Materials

Gathering Reading Materials

The materials selected should be 80% trade books, and 20% magazines, newspapers, comics, and content area textbooks. Each classroom should ideally have reference books, including dictionaries on the appropriate student level, atlases, and a minimum of two copies of some beginning thesaurus. (The Clear and Simple Thesaurus Dictionary published by Grosset and Dunlap is an example.)

Sources of reading materials will vary: school and local library collections; books given to the class library by friends, parents, and students; and books owned by the teacher. "Scrounging" is a technique for the acquisition of more materials; brochures, good magazines, ads, and catalogs can serve well. These are often free for the asking from commercial, industrial or public organizations and agencies.

Become familiar with as many books as possible; study of students' responses to their interest inventories will be a useful guide for the teacher's selections. To aid students in book selection, conduct book talks, confer with students and spot-check comprehension. For your own aid, it is possible to request a synopsis of each trade book from the publisher, provided the trade books were recently published.

Note: Books at the independent reading level of students, may be selected by comparing sample passages with those appearing on the DRP Individual Report form. (See Assessment for Instructional Planning.)

BEGINNING THE PROGRAM

1.0 Invitations to Reading

1.1 Attractively arrange all the books on shelves and or tables. Posters, pictures, charts, and samples of student materials for sharing books may be added. The area should be: separate, accessible, attractive, special.

1.2 Select a group of students (based upon a range of DRP independent reading scores) and have a pre-grouped selection of books available for their choosing.

1.3 On the first day, explain to the class that one group will be selecting books while the other will be assigned writing, and other activities including kits, projects, etc.

1.4 Then gather with the selected students for the independent reading program to help them become acquainted with the available books. Begin to tell a part of a story or story plot in order to whet the student's appetite to read the story.

1.5 Have the students thumb through the books to make a selection. Explain the "Rule of Thumb" to the students in order to help their selection.

"Rule of Thumb"

a. "Choose a middle page with a lot of words."
b. "Read silently. If you come to a word you don't know, put down your thumb. If you find another, put down your first finger and so on."
c. "If you use up all your fingers, the book is too hard, so put it back and try another."

1.6 Ask students to take out two books with the requirement that they read one within two or three days.

1.7 Then tell them they may be required to answer questions about the book, read and write about it or prepare some activity related to the book.

Note: Students should not be given the feeling that they must prepare an elaborate report for every book read. Extensive reporting activities may create the feeling that the student will be "penalized" with more work for having read independently. Teachers need to emphasize the fact that independent reading can be enjoyable.

1.8 Inform students that they can read their book when independent activities are completed and during SSR periods.

1.9 After a book is selected, have the student keep a record of it on a page in his or her notebook with title, author, publisher, date selected, date finished and a list of any follow up activities. This record is kept in a box available to you and students, or in a section of the student reading folder (e.g., Books and Stories I Have Read).

2.0 Conferences: Teacher/Student

2.1 Hold conferences with each student periodically for no less than five minutes, preferably ten minutes. A monthly conference with each student might be established as a goal.

2.2 On the board, list the names of the students to be conferred with each day.

2.3 The objectives for individual conferences are:

a. to ascertain whether the student has read the book and understands it by asking about the main idea and story plot, e.g. "Tell me what this book is about.";
b. to check the understanding of specific meanings of selected words, passages or whole chapters;
c. to check on knowledge of word attack skills and reading ability by asking the student to read a page aloud;
d. to check knowledge of other aspects of the book, e.g. character analysis, setting of story, etc.;
e. to make special individualized assignments to reinforce specific skills.

2.4 Go to a quieter area, sit with the student and follow a sequence of questions covering the sub-parts of the conference, using the following form as a guide. In the case of a student who can't answer questions about the story line or main idea, a rereading of the material or selection of new material better suited to student's independent reading level is suggested.

2.5 Teacher Recordkeeping

During the conference, record the results of the conference on a card or in a notebook with separate pages for each student.

This is an ongoing record of each student's work.

SAMPLE

Student's Name ____

Conference Date ____________ Book Title ____________________

Results--Teacher may select questions from among these areas.

1. Main idea/story line ______________________________________

2. Meaning of Word ___________________________ Page __________

3. Pages _______________________ read aloud

   Phrasing ____

   Word attack problems ______________________________________

   Need ____

4. Knowledge of skill such as:

   character analysis setting

   plot mood

   figurative language

5. Assigned work ____

Note: You may wish to duplicate this chart to keep ongoing records of each student's work.

3.0 **Student Recordkeeping**

3.1 Students are to keep an ongoing record of materials covered during independent reading in a section of their reading folders or in a separate folder. A variety of formats can be used. You may wish to vary these during the course of the school year. The recordkeeping devices can be duplicated for distribution to students. One possible form follows:

3.2

Title	Author	Pages	Date selected	Date completed

3.3 Any follow-up activities used for reporting or sharing books should be kept in this section of the student's reading folder.

4.0 New Ways of Sharing and Reporting

In an approach which is based on self-selection of materials and in which different students read different materials, the need to report on these materials is a natural outgrowth of the experience. At this point, it should be noted that not every reading experience engaged in by the students must result in some specific form of reporting. It is interesting to note, however, that when good books and other reading materials are available, and when students are given real opportunities to select their own reading matter, they will seek recognition of their own personal experiences and satisfaction with others. It gives them a chance to project their reading power in very positive ways, and, at the same time, it contributes to the growth of all.

Teachers are encouraged to select two or more of these activities each month in order to provide a stimulating, exciting variety of experiences for the class. Part of the period for independent reading should be set aside for sharing at least once every two weeks.

4.1 Oral Reporting Activities - Involving Telling Rather Than Reading Aloud:

- humorous incidents
- important information
- an oral character sketch
- enumerating important mind pictures which the book conjures up
- choosing other titles for the story; indicating why these titles are appropriate
- giving another ending for the story
- comparing the current book read with a similar one in terms of content, makeup, design
- debating about diverse reactions to the same book
- giving detailed directions on how to do or make things gleaned from "how-to" books; following through on this by the actual making of demonstrated material

Announce the opening of the Unicorn Bookshop in your room, with hours from ______ to _______ daily (or on certain days). Model a sharing experience by promoting a favorite book which is available at the Bookshop. Entice students to review one book by highlighting interesting incidents or characters. Students may sign up for this activity by putting their names on the Reviewer's List.

The Unicorn Bookshop
announces the review of a new book
entitled ______________________________.
The guest reviewer's name is ______________________________.
Group is limited to 10 participants only.

REVIEWERS LIST

4.2 Activities Involving Writing Experiences - May Be Later Used for Audience Presentation if Appropriate:

- letters to the author or publisher (example: send copy of book to an author, and ask for his or her autograph, keeping another copy in the Bookshop)
- two or three sentence comments about a book
- an advertisement or blurb for a book
- an opinion of a book; in prose or poetry form; for class bulletin board, class or school newspaper; for student's own class or classes on higher or lower levels
- brief biographical accounts of the author, listing a number of books written by the author
- original stories stimulated by stories read

4.3 Dramatizations:

- dramatizing stories, poems, and special events students have read about; devising and using props as frames for TV screen, imitation microphone
- acting out skits, TV scripts, radio scripts, character sketches based on the actual content of the books read or created from the ideas suggested in the books read
- pantomiming persons and events in a book
- creating your own Readers Theater script, using sound effects for music. (Tape this and keep it in the Bookshop.)

4.4 Reporting Activities Involving Other Expressive Media: (Projects for Fine Arts or Industrial Arts Classes)

- painting and drawing favorite characters in books
- original illustrations for a story
- designs for book jackets
- visual pictures for mental images evoked by descriptive words and phrases
- maps, graphs, time lines from informational materials
- collage posters; using various kinds of materials such as pipe cleaners, stick figures
- dioramas, shadow boxes, cardboard stages, and other things with three-dimensional figures

5.0 SPECIAL ACTIVITIES - Involving a Large Number of Books or Special Services

5.1 Making tape recordings of stories read aloud: student's book reports; student's ideas about certain books.

Binding and publishing student work. Holding a class "Book Fair? or grade "Carnival of Books."

5.2 Charts and Displays

Because of the inherent worth of some of the sharing and reporting experiences previously listed, the materials involved are used to form charts, displays, and cooperative activities which are shared by all the students. Some charts and displays are more permanent in nature and are to be used as reference material throughout a week, month, or term as the need for them arises. They also highlight special experiences and often stimulate the students to extend and enlarge their fields of endeavor. The following samples serve to show how teachers and students can organize some of the reporting activities into useful classroom experiences.

Charts and Displays Centered Around Books Read

Sample 1

Biographies - People of Achievement

Biographies	Read by
Roberto Clemente	Joseph A.
Clara Barton	Giovanna T.
Muhammad Ali	Tracy K.

List biographies on this large wall chart. Have students place their names on the chart next to the name of the book they have finished reading.

Sample 2

Field of Achievement

Baseball	Jackie Robinson
Medicine	Clara Barton
Inventions	Wright Brothers

On this wall chart have students record the names of the person they read about to fit the fields of achievement. This is an ongoing experience, and the students fill in the blank spaces as they read the pertinent books.

Charts and Displays Centered Around Interesting Words

Sample 1

Your book

Which words best describe your book?

interesting
exciting
historical
dull
unreal
sad
scientific
absurd
gay
queer
life-like
unusual
wise
merry
amusing
factual
adventurous
humorous
marvelous
imaginative
mysterious
fanciful
instructive
weird

Can you think of other descriptive words?

This is an ongoing experience. Words are added throughout the year. This chart formed the basis of word games dealing with synonyms, antonyms and multiple meanings.

Sample 2

Beautiful Phrases

Phrases	Book	Page
by the craggy hill-side innocent and yet so wise still, warm dusk the tree scratching its fingernails on the window panes	Poetry	51

As the students find new phrases they add them to this wall chart. Sometimes they draw pictures to illustrate the phrases. The students in the class can enjoy this experience over an extended period of time.

Sample 3

Words With More Than One Meaning

A table has legs but cannot walk.
A potato has eyes but cannot see.
The bank of a river has no money.

This wall chart affords many opportunities for happy sharing of words. It is an ongoing experience, and new sentences are constantly being added. The main words of the sentences are drawn from the books the students are reading.

Sample 4

There are many variations of the type of charts listed in the preceding samples. One variation is a class booklet which contains idiomatic expressions the students found interesting. These expressions are used as the bases for provocative discussions. Such expressions as the following are included in the booklet.

Idiomatic Expressions

a sharp tongue
a chip on his shoulder
a broken heart

The students can draw illustrations of the expressions. It will be interesting to note how many of the students will depict the literal meaning of the words in the phrase, and how many will attempt to depict the figurative meaning of the phrase.

SOURCE: These ideas and many others are available in: A Practical Guide for Individualized Reading (New York: New York City Board of Education), pp. 45-53.

Sustained Silent Reading

Sustained Silent Reading (SSR), a concept developed by Lyman Hunt* at the University of Vermont, is an essential component for every reading program. There is but one simple requirement; that everyone read something. During this time, the total classroom is transformed into a library setting with the teacher acting as a model and peer.

The SSR technique works best when students are surrounded by a wide choice of good literature which is at their independent reading level, which is attractive to them, which appeals to their interests. For all children whatever their strengths or needs, the world of children's books provides an entrance into standard literacy, appreciation of literature, and personal enjoyment.

Because reading is an individual and personal experience, we need to provide students with many different kinds of materials for their free, independent, recreational reading. Some of these materials can include:

- trade books and anthologies, both current and past;
- popular magazines;
- students' own publications, such as school and class magazines and newsletters;
- students' own stories and books which have been clearly duplicated.

SIMPLE STEPS IN SELF-SELECTION OF BOOKS

The first requirement is the provision of an assortment of suitable reading materials obtained from the school library, classroom collections, book fair purchases, public circulating library, and from student's own home libraries. The range of difficulty and interest should be broad.

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*Marlene and Robert McCracken. Reading is Only the Tiger's Tail (San Rafael, CA: Leswing Press, 1972).

Helping Students to Choose a Book

For the first occasion, it is recommended that a large table, or a section of the floor, be "covered" with books. Have students sit around the books as you model the choosing of a book. Select one, look through it, tell the students what is being done then go on to the next book. After having gone through at least ten books, choose one to read for the period. Then invite students, a few at a time, to do the same. The purpose is to get students excited about the world of books through self-selection.

Excesses of choice will occur at first. Students who need simpler reading material may select very difficult books. Ask each student why a particular book was selected but do not discourage him or her from reading the chosen book. After several periods of free reading, students naturally select books at their own level of reading. For the occasional student who does not, intervene by conversing about the books which this student has chosen.

It must, however, be understood that excesses of choice can have good mental-hygiene overtones. (Individualized Reading, Publication No. 40, Board of Education, City of New York.) Poorer readers may connect "easy" books with past failures. It is important to know about students' feelings about the books they read, in addition to interests and instructional levels.

The Newspaper Lesson

A newspaper offers the teacher unique instructional material and offers GATES students several specific benefits.

- It provides information in depth and detail unavailable through radio and television broadcasts.
- It provides a variety of informative and recreational resources, such as local and international news, human interest stories, entertainment guides, sports reports, horoscopes, word games, etc.
- It reflects the interests of the adult world around them.
- It provides topics for discussion and social interaction with peers.
- It is readily available for homework assignments.

Select newspaper articles and features that are of interest to students and therefore provide motivation for reading. The format for a newspaper lesson, although shorter than other reading lessons, is essentially developmental and follows this sequence of instruction:

1. Directed Instruction: Through oral discussion, introduce the conceptual framework of the story or feature. Use pictures to further stimulate interest, discussion, and understanding. Discuss esoteric or unusual vocabulary before the students read. Present comprehension questions in advance to guide the students' reading.

2. Supervised Practice: Have students read the story either silently or aloud, depending on the length and difficulty of the material. Interrupt the reading periodically to check students' comprehension to that point. Follow reading by either a general discussion of the article, or a period of questioning explicitly directed toward a particularly relevant comprehension or vocabulary skill, e.g., recalling facts; identifying synonyms; detecting author's attitude.

3. Application: As a homework assignment, or during a subsequent newspaper lesson, students will demonstrate their understanding of the newspaper article through activities such as:

writing: What do you think happened next?; a letter to the newspaper agreeing/disagreeing with the article;

dramatization: role play the story itself; recreate a feature such as "Inquiring Photographer";

interview: students interview each other or family members regarding their reactions to the article.

Actual newspapers are available through many sources and need not be the broadly distributed dailies. Local community weeklies are distributed without charge at supermarkets, banks, etc.; back copies of school newspapers may be requested from local high schools or colleges; encourage students to bring in newspapers from their homes.

For some lessons it would be advisable for all students to be reading the same article. This is not always possible nor is it necessary. Groups of three or four students can share an article as well as a follow-up application project. Read a brief article aloud, or write it on the chalkboard, for whole class learning.

In whatever way it is used, the newspaper will provide a mature and motivating reading experience.

A Prototypical Lesson

PERFORMANCE OBJECTIVES Students will be able to:

. identify the main idea in a story.
. formulate meanings of words through context clues.

MATERIALS

Copies of front page of current day's newspaper and story which expands on headline. See attached copy for use with prototypical lesson. You may use this rather than a current paper if you wish.

DEVELOPMENT

1. Say: "Yesterday we looked at the various parts of the newspaper, and located different sections: horoscopes, sports, editorial, movie reviews, etc. Today we are going to look at what most of us notice first: the front-page story."

2. Continue: "There are a few words which you may not know in the story. I have written the sentence(s) in which these words appear on the board. Let us see if we can figure out the meanings of the unknown words from the sense of the sentence and paragraph in which they appear."

3. Write sentence(s) with unknown word(s), plus multiple choices to assist in meaning identification.

   Example:

   Divers, hampered by mud and strong currents, have so far recovered 12 bodies.

   hampered means:
   a) placed laundry in basket
   b) helped
   c) bothered

   current means:
   a) money in use in a country
   b) water flowing in a definite direction
   c) wires that bring electric light into homes

   recovered means:
   a) got well after illness
   b) found and brought back
   c) covered up again

4. Have a student volunteer read sentences on chalkboard aloud. Assist with pronunciation of unknown word(s), if necessary.

5. Have class note context clues in sentence. For example:

   "divers" must mean there is water someplace;

   "mud" suggests that divers are probably at bottom, not near the surface of water;

   "12 bodies" makes us think that there must be a serious problem because there are bodies, not living people there.

6. Elicit correct meanings of unknown words from sense of sentence in which they appear.

7. Read front-page (or lead) paragraph aloud, as students follow in their own copies. If lead paragraph of news story is being read aloud, teacher elicits, or defines, meaning of "lead paragraph": the opening paragraph of a news story, containing all the essential facts of the story.

8. Ask: "From what I have read, can you explain in your own words what happened?" Have students write their one or two sentence answers in their notebooks. Some students write their sentences on chalkboard; others read theirs aloud.

9. Using students' chalkboard work, underline statements in their sentences that emphasize death; and note, on chalkboard, such statements from students' oral reading. Elicit: plane crashed, death resulted, etc.

10. Compare students' suggestions with the headline in the paper. Write headline on chalkboard: "Death Plunge!" Elicit meaning of "plunge": that plane fell down (resulting in death of people on board). Say: "Notice that all suggestions refer to the fact that a plane fell to earth, crashed and burned, and that death resulted. Why have you -- and the writers in the paper -- all written about this fact: plane crashing?" Elicit: It's the most important thing in the story. Ask: "What do we call the most important thing(s) in a story?" Elicit: main idea.

SUMMARY APPLICATION

Have students briefly discuss importance of story just read, and whether or not they agree that it was important enough to be on the front page. This is an application of comprehending the main idea of a story and extending this comprehension to critical and comparative judgment of other news articles.

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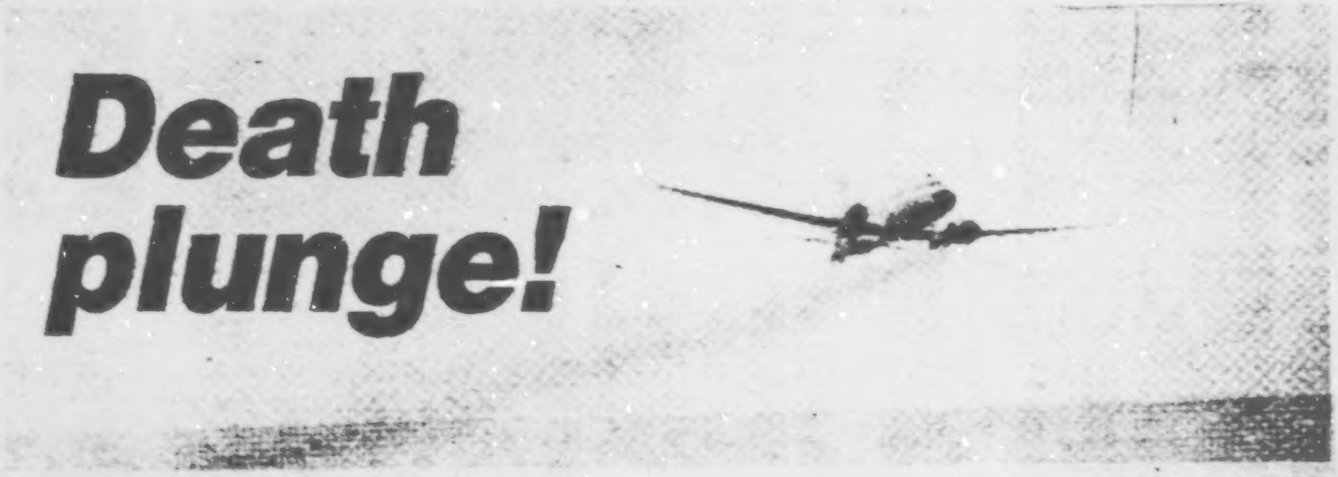
NEW YORK'S PICTURE NEWSPAPER

★★★★ 30¢

Monday, May 2, 1983

Chance of showers. Mid 70s. Details p. 30



Death plunge!

Amateur fotog snaps final seconds of plane's flight

Trailing smoke from its flaming left engine, a U.S. Navy C-131 transport (top photo) limps toward Jacksonville Naval Air Station in Florida Saturday. Seconds later, it crashed into the St. Johns River (right), sending a huge ball of smoke and flames into the sky. Tom Radwanski, an amateur photographer out on his boat, saw the plane in trouble and began snapping with his 35-mm. still camera. Fourteen persons, including Chief Warrant Officer Wallie W. Balog, 36, of Yonkers and Aviation Storekeeper 3d Class Edward A. Koch Jr., 21, of Spotswood, N.J., died in the crash. Divers, hampered by mud and strong currents, have so far recovered 12 bodies. Melissa Kelly of Jacksonville was found alive.

Other pictures in centerfold

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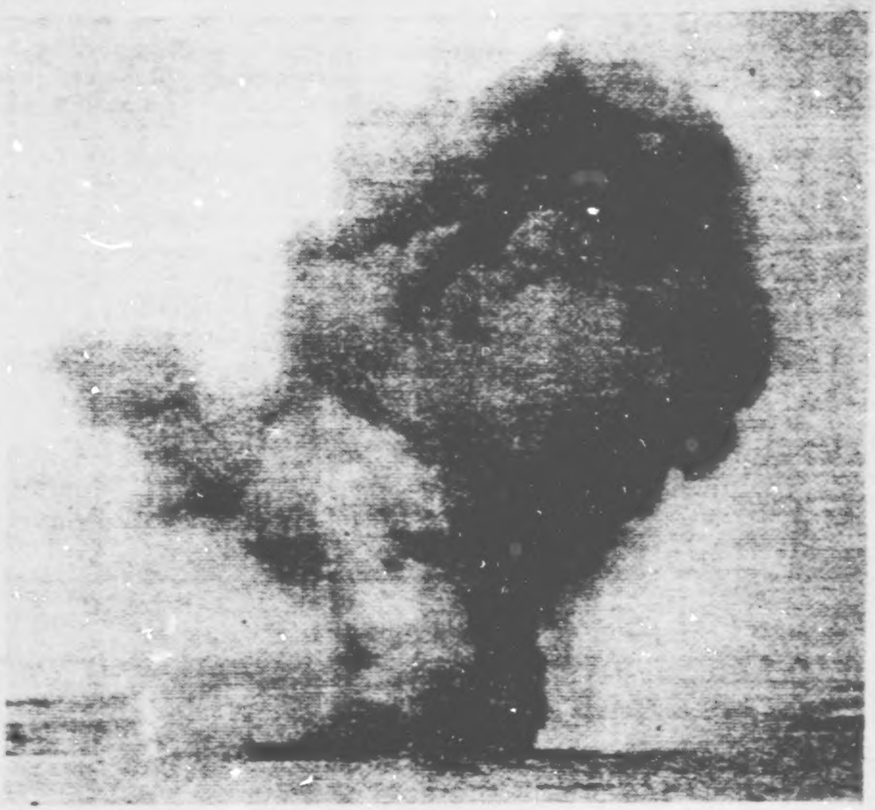

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Oral Reading

Oral reading is treated here as reading aloud in an audience situation. In our definition, it is expected that oral reading material will be selected by the classroom teacher from a wide range of printed materials available in the classroom (including basal readers, supplementary texts in content areas, anthologies of prose and poetry, and students' own writings, as well as from popular printed materials such as comic strips and advertisements) and from the school library, resource center, local libraries, or district libraries.

The rule of thumb in selecting materials for oral reading can best be summarized as: choose stories, poetry, or scripts with which students have had some familiarity in terms of content, vocabulary, experience, and interest. There are no limitations to types of literature, from the classics to Peanuts and beyond.

When we use language orally, through conversation and discussion, or by reading aloud in a variety of techniques, we do not always attend or listen to ourselves and/or others sufficiently. It is, therefore, necessary to provide not only for direct instruction in attentive listening, but also for an environment which facilitates responses based on creative and attentive listening.

The daily Communication Arts-Reading plan should include oral reading by the teacher for approximately 5 minutes. This occurs toward the end of the period and provides a quiet time for the students. It is also a good time for episodic reading of a longer story that is read aloud in sections, building anticipation for the next day's installment.

Your oral reading is an object lesson in attentive listening for the students. You become the model for the well-paced, dramatic reading which the students will be expected to deliver in their own oral recitations.

Another effective, tried-and-true means of providing for attentive listening plus oral reading lies in drama techniques. For our purposes, drama refers to such activities as: dramatic or choral reading, production of plays (radio scripts), pantomime, el. al.

These are but four of many exciting approaches to language growth which drama provides for teaching and learning. In this manual, we have included lesson outlines for choral reading.

Choral Reading

This is also known as dramatic reading, and for obvious reasons. The content can be a story, a poem, a script, a letter, or any other appropriate literary form. Assign students a line or stanza to read aloud. The class or remedial group is the audience. Its purpose is the oral expression of a text. By reading for expression and dramatic feeling, students create a new kind of experience from print which brings to life deeper meanings conveyed by the voice intonation, facial expressions and gestures. The dynamics (loud, louder, soft, softer) help to create mood and to sustain interest, as well as to highlight the meaning of the piece. In this kind of choral reading, students also learn to listen very carefully for cues and bridges from one line to the next, which makes their reading exciting in a truly professional sense.

Both you and the students should decide upon a passage (e.g., poem, story) which appeals to all and which would read well aloud. Poets such as Langston Hughes, Mary O'Neill, David McCord, Carl Sandburg, Walt Whitman, Emily Dickinson, and Eve Merriam are a few with whom you can begin, but there is really no end to poets and writers whose works lend themselves to choral reading.

In choral reading, try many different variations, such as: the girls read one line, the boys another. Have one group recite one part, and then give another its turn. Alternate students with higher voices with those whose voices are lower and deeper. Give one or two students solo parts against the backdrop of the whole class. Music may be added, if needed, to give a fuller effect. Students' writings can be used for choral reading and should always be included in any repertoire.

Sample

POEM

written by the American poet,
Langston Hughes

I loved my friend.
He went away from me.
There's nothing more to say.
The poem ends,
Soft as it began
I loved my friend.

For the first reading:

The whole class reads all.

For the second reading:

Divide the poem by lines. Group 1 (one-half of the class) reads line 1. Group 2 (one-half of the class) reads line 2. Then alternate each group.

For the third reading:

From this point on, you and the students should orchestrate the poem creatively by doing your own arrangements: add sound or music to the background, if you feel you need or want it; make a stage setting for the choral reading, to lift it into a theater experience; select a painting which fits the mood or a display of the students' own art work. Use slides in a semi-darkened room as the background. Arrange the readers "on stage" in groups for choral reading. See outline for lesson plan.

OUTLINE FOR CHORAL READING ACTIVITY

PERFORMANCE OBJECTIVES Students will be able to:

- read aloud a selected and familiar story or poem with emphasis on meaning.
- listen to their own and others' use of voice (dynamics and tone) for effect, and for smooth oral reading.
- practice and perform choral reading in an audience situation in which all class members are individually involved.

MATERIALS

At least two or three selections from basal readers, supplementary materials, e.g., anthologies, trade books or students' writings. Each student has a copy of the total "script."

DEVELOPMENT

1. With students select a story or poem for dramatic reading. Look for material which appeals to their eyes, ears, and imagination, and which is drawn from their interests and their independent or free reading levels. Together, read the text, discuss what it is about, decide how it can be performed, as well as who will do what in the choral reading sessions.

2. Read the selections aloud to the class.

3. Have students participate in the selection of material they are about to read. Set up the script with room for the names of the readers, line by line.

4. First, have the class read the script aloud, together.

5. At the second reading, selected soloists and groups read as indicated in the script. Changes may then be made, as necessary, for the next readings. Encourage students to suggest ways to improve their performance.

6. Have the class read this and other selections to an audience--which may be another class, a group of parents, or other groupings.

FOLLOW-UP

Prepare additional selections for choral reading, until a repertoire of approximately ten selections is developed. Change performers (readers) occasionally, so that all of the students will have ample practice with all selections. Arrange for students to perform for other audiences; audio-recordings (tape, cassette) should be made for playback purposes, as well as for fun and pleasure.

EVALUATION

With students' participation, evaluate their work in terms of progress made from the first to the most recent readings, as indicated by: ease of performance, ability to convey message, mood, and story content; cooperation among class members; ability to put oneself into the reading, and thus to perform a text orally. (Playbacks of audio-tapes are very useful here.)

A FEW SUGGESTED RESOURCES FOR THE CLASSROOM TEACHER:

Fables For Our Time. James Thurber, (New York: Harper and Row).

The Me Nobody Knows. Edited by Stephen M. Joseph. (New York: Avon Books, 1971).

Fables of Leonardo da Vinci. (Northbrook, Ill.: Hubbard Press, 1973).

Ghosts of the Wild West. Bruce and Nancy Roberts, (New York: Doubleday and Company, 1976).

Man from the Sky. Avi. (New York: Alfred A. Knopf, 1980).

SUGGESTIONS FOR INFUSION OF CAREER EDUCATION

Integral to the development of oral communication skills for the Extension student is the infusion of related career opportunities in the field of Communication and Media.

The following suggestions have been prepared by Open Doors*:

As the communication capitol of the United States, New York city offers teachers and students the unique opportunity to get behind-the-scenes information about how the various communication organizations function. From speakers, students can learn about the processes involved and careers available. Communication representatives can also help motivate students by assisting with classroom or school projects.

The ability to speak well helps many people get ahead on the job. A variety of people can tell students how verbal ability helped them and, in the process, explain how they prepare their presentations.

PERSONNEL OFFICER
Holds mock interviews in the classroom.

LAWYER
Uses words to persuade judge and jury of client's case.

AIR TRAFFIC CONTROLLER
Prevents crashes by radioing quick and accurate instructions to pilots for safe landings at airports.

SPORTS REPORTER
Thinks and speaks almost at the same time to cover the action as it happens.

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*OPEN DOORS is a non-profit educational service linking New York City schools and the work world. It provides work-world information and curriculum, teacher workshops, speaker bureau and career day assistance. Its chief sponsor is the Economic Development Council of New York City and its host agency is the New York City Alliance of Business. It is located in Room 106, 110 Livingston Street, Brooklyn, N.Y. 11201. Telephone (212) 596-5132.

POLITICIAN
Makes speeches to convince voters; once in office introduces bills and debates issues.

CUSTOMER RELATIONS REPRESENTATIVE
Handles consumer complaints by telephone and tries to win friends for the company.

Other workers who need good verbal communication skills on the job include:

- actors/actresses
- announcers
- taxi dispatchers
- newscasters
- interpreters
- receptionists
- stockbrokers
- salespeople
- reporters
- tour guides
- telephone operators
- teachers
- police officers

Supplement your class literature study with visits from speakers whose careers or experiences are similar to those of characters in books, or who are experts in the subjects written about. Visits by writers, actors, film-makers, costume designers, editors and publishers also make literature more meaningful to students.

Writing

"The teaching of writing demands the control of two crafts, teaching and writing. They can neither be avoided, nor separated...How are writing and teaching defined as crafts?

"A craft is a process of shaping material toward an end. Both craft processes, writing and teaching, demand constant revision, constant reseeing of what is being revealed by the information in hand...The craftsperson is a master follower, observer, listener, waiting to catch the shape of the information."

Donald H. Graves. Writing: Teachers and Children at Work. (Exeter, NH: Heinemann Educational Books, 1983), pp. 5-6.

The Writing Process

Writing is a craft which has its own process. The stages of this process are rehearsal or prewriting; drafting; revising; editing; publishing. These stages in the writing process are so closely knit that the writer moves back and forth from one to the other. The writer does not check off "prewriting," for example and say, "Now I am drafting my piece and am finished with the first stage." Because writing is a process, anyone who writes (the student, the teacher, the professional writer) has the comfort and freedom of moving from one stage to another as needed. Only the writer can decide whether he or she is ready to edit and proofread. There is no one time sequence that says we must all finish simultaneously. This fluidity of the writing process is critical to Graves' statement about writing and teaching as twin crafts.

There are many connections between reading and writing; they are two sides of the same coin. Lucy McCormick Calkins cautions that the "reading-writing connection" is not a lesson plan or a textbook, nor is it the mere addition of writing activities to reading. According to Calkins, reading and writing are intimately connected. Students automatically learn:

- when they are "writers" and read their pieces aloud or to themselves to "hear" their ideas, test out what was said, try to see if the real meaning they wanted to convey is there;
- when they are writers and authors and they begin to read for the pleasure of reading, to learn more about writing and thus, incorporate what was read into their writing;
- when they see themselves as writers and authors they become aware of books as real products composed by people like themselves, thus they begin to think of books and print more critically.

The writing process calls for students and teachers to involve themselves in an organic approach to teaching and learning. Writing is not taught as a separate activity from day to day. It is ongoing and writers must take gradual responsibility for their work. Sooner or later, as Donald Murray has said, the writing teacher can fade out as each student grows in confidence and independence.

In the same way that reading focuses on meaning, writing must also keep meaning as its primary focus. Meaning refers to the student's interests, purposes and values rather than something which is imposed upon him or her. The student writer, therefore, concentrates on his or her ideas--the message or content to be conveyed to others--rather than worrying whether or not the written piece is "correct." Concern with conventions and mechanics will come later, after the drafting, revising, and redrafting. Then, with help from editing tools such as checklists, dictionaries, and thesauri, students are shown how to edit and proofread. There is a time and place for these important activities, but concern for "correct" grammar and usage should never precede prewriting, drafting, and revising.

At specified time, students are assessed in writing achievement by the State Education Department. According to the New York State Manual for Administrators and Teachers, a direct measure of the tests are a student's ability to communicate in writing and consists of two tasks: one encourages writing which is related to the actual experiences of students; the other encourages writing that is more imaginative or creative. The types of writing are selected from five categories: personal expression, personal narrative, description, process essay (e.g., how to...), story starter.

In order to teach reading and writing, you should establish routines for students to write regularly--every day, if possible. Motivate the student to use writing as a means of expressing and communicating experiences (real and vicarious), feelings and ideas--in daily journals, messages and letters, personal narratives, and responses to the content of what is read.

Be alert to student concerns and set up brief non-threatening writing activities: "Write how you felt about the game." "Why did the fight start?" "What do you like to do in the snow?" "Why were you late?" "Why was the party cancelled?" "What happened?"

A class mailbox or class gripe box can be a first step in establishing pen pals--with another class across the hall, or with students in another school.

Reading can be a springboard for writing. Students can interpret the story or article in the light of their own experiences and can respond to the author's ideas and feelings by offering their own, in agreement or disagreement.

Make students aware that writing is valued in school and in the world of work. A student whose favorite subject is science or industrial arts or social studies can be more easily motivated to read and write by referring to the particular content area he or she enjoys. Writing will reinforce reading in the chosen content area, as students grow more interested and involved in the topic.

You can best help the student by responding to content and by asking questions which help the student writer to express him or herself more clearly.

Just as the focus of student reading should be primarily on meaning, so too should the focus of student writing be on content and meaning. Encourage beginning writers to concentrate on saying what they want to say without worrying about "error."

The Daily Journal

The journal, a record of events and feelings, serves the function of getting students into the habit of writing and increases their powers of observation. Write (as you read in SSR) but keep an eye on the class and encourage those who stop to continue.

The student entries should not be read by the teacher, but in most instances it will be necessary to check them off or in some way give recognition that they have been written. If a student asks a teacher to read an entry, the teacher should respond only to the content.

Journal Writing: An Introductory Lesson *

AIM To introduce journal writing and encourage its use as a regular activity.

DEVELOPMENT

This term you will be asked to keep a journal. You will have the first five minutes of every day for this activity.

Journals help you to remember things that happen. Writers often use them as a source of ideas for stories they write later. The journals are absolutely private and you need not share them with anyone. It is unpardonable to read someone else's journal without an invitation.

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*Excerpted from Writing Every Day Generates Excellence (WEDGE), Brooklyn: New York City Board of Education, Division of Curriculum and Instruction, 1981.

Date your entries and keep your writing in chronological order in a separate notebook (or a folder) which you may label or decorate as you like.

On a separate sheet of paper, write today's date. You may write about anything that interests you. (Or, for this first entry, you may write down what happened and how you felt about your first day of school.)

You may start by listing single words or drawing pictures, if you prefer.

FOLLOW-UP

Tomorrow you'll have another opportunity to write on your own or on a suggested topic.

Letter Writing

Real letters (a card to a sick classmate, an order for a free item, a response to a school problem) provide a purpose, establish the level of language for a specific audience, and involve a real world response to writing. Letters can serve as powerful motivation for writing in the first place, and then for revising and editing and proofreading for clarity and correctness.

AIM

To introduce letter writing and encourage its use as a regular activity.

MOTIVATION

Set up a class mailbox by having students cut out a slot in an ordinary carboard box and decorate it. Explain that correspondence to the teacher and one another can be "posted" this way.

DEVELOPMENT

Say: ""We write in our journals for ourselves, to get in touch with our feelings, our experiences, our ideas, and possibly to help us remember."

"But there are times when we need to tell others about our feelings, experiences or ideas, or about very practical things."

"We will be setting up a class mailbox in which you will be able to post notes or letters to your classmates or to me. You can give a reason why you were late or share something that bothered you or that you enjoyed."

"If I were to send you a letter, I might write this one." (Distribute copies of a teacher letter, such as the ones below.)

Dear Class,

I would appreciate it if you cleaned out your desk at the end of each day so that we can keep our room clean. Also, please don't put your gum on the chair or in the desk. My clothes look better without gum. Thanks for cooperating.

Sincerely yours,

____

or

Dear Joan,

I enjoyed the discussion we had yesterday. I thought it was very useful.

Sincerely yours,

____

Discuss the letter(s).

Then ask the students for concerns, class or individual, that could be tackled and possibly cleared up with a letter, e.g., shoving on the line, or unfairness in playing a game.

Focus the class on one area of particular concern or form groups to compose letters about more than one student's concern. Any student who wants to write his or her own letter, of course, may do so. Address and post the letters in the class mailbox, and distribute at an appointed time.

Invite students to write and post their letters regularly.

FOLLOW-UP

A. Have students revise and edit their letters with your help and that of the other students and then have them mail or deliver in person. Encourage students to write letters to their friends and family about class and/or school that will actually be mailed.

B. Take advantage of class and individual situations that call for letter writing: an invitation or a thank you note to a speaker, a request for materials, an apology, an excuse. At this point, the need for a return address and an appropriate closing and full signature will be apparent, and acceptable form can be taught.

C. Establish pen pals with a student in a GATES class in another school, with senior citizens in a nursing home, with teenagers, with first graders, and the like.

Inquiring Reporter

This interesting writing activity builds on the students' newspaper reading and turns your students into inquiring reporters/photographers.

AIM

To develop the art of questioning and writing down information.
To give practice in getting information from primary sources.
To give practice in organizing information.

DEVELOPMENT

1. Have students read and discuss the "Inquiring Photographer" for several days.
2. Formulate questions of interest to the students.
3. Lead the group from simple "yes" or "no" questions to those that will elicit an opinion (from "Is it all right to chew gum in school?" to "Why do you think it is wrong to chew gum in school?")

4. Ask for volunteers to demonstrate asking and answering questions, with answers recorded on the chalkboard according to an agreed upon form, e.g.:

   Pat Doe said, "I don't think students should chew in school because they leave the gum all over and it gets on people's clothes."

   Leslie White said, "We should be able to chew. It helps us be less tense."

5. Pair students and have them alternate asking and answering different question, which the "reporter" records in a notebook.

6. Circulate to help those "reporters" who need it.

7. Have each pair of students select a question of particular interest to ask of four or five people outside the classroom (in the lunchroom, other teachers, parents, etc.).

   The answers should be shared with the class, perhaps in the form of a class newspaper.

FOLLOW-UP

Have each pair of writers organize their answers into a news or feature story by grouping the important and interesting facts that come out of the interviews.

Here is a sample: While most of the teachers are against gum chewing in school, the greater number of the students thinks it should be permitted, according to a survey conducted by reporters ______________________________
and ______________________________.

Writing Sample Assessment

In addition to the analyses of either the citywide writing assessment or the state writing test which the student has taken, it will be instructive to both you and the student for him or her to provide a writing sample within the first week.

On the second or third day, distribute writing paper and pencils and ask students to write on a topic that is broad enough to appeal to everyone, e.g.:

> "The experiences that we remember are usually those that were particularly happy (or sad)."
>
> "Write about one such experience describing both what happened and how you felt when it happened."

Your consideration of each sample takes two forms: a narrative response to the student and a diagnosis for your use.

A. The response to the student should include:

- a comment about the content that shows interest in what has been written
- a question or two that encourages further development

B. Your diagnosis should include observations on:

- content
- organization and development
- word choice
- sentence sense and usage
- mechanics

(See samples of writing and teacher's comments which follow.)

The experiences that we remember are usually those that were particularly happy, sad, fearful, embarrassing or triumphant.

Write about one such experience, describing both what happened and how you felt when it happened.

I felt sad when my dog died on September 7,1979, but I am going to get a new dog in about three weeks. When my dog died I felt very sad but when I found out I was getting another one I wasn't as sad. When we got my dog it was christmas I was so happy to get her She was a christmas present from my mother + father.

RESPONSE TO STUDENT

It is very sad to lose a pet that you have grown to love. I would like to hear more about what happened and how you felt when it happened. Was your dog sick or was he in an accident? How long did you have this dog? Did you take care of him all by yourself? Why do you think you felt so sad? What are some of the things that you will remember about him even when you have gotten your new dog?

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Diagnosis for Teacher Use

Content:

Does not develop one idea about topic; choose between happy or sad experience and develop the narrative; needs help to decide on focus (talking might be more beneficial than writing).

Organization and Development:

Has difficulty deciding where to start narrative. Reread paragraph aloud and help determine where story starts. Ask question to stimulate story telling.

Word Choice:

Seems adequate; more content will probably demand a wider choice of words.

Sentence Sense and Usage:

Good variety of patterns. Run-ons. (Carelessness about terminal punctuation?)

Mechanics:

Lacks punctuation between main and subordinate clauses.
Lacks capital letters for names of holidays.

Summation of Assessment

The findings of the foregoing assessments and those described in the next section form the basis of teaching during the next five weeks. Looking at these results, the teacher knows:

1. The levels of readability they can use for all instructional purposes and for independent reading (SSR, literature, content area).

2. What the students want to read about.

3. How well they communicate ideas in writing.

The following section describes procedures for assessing specific word analysis skills that will need remedial attention.

If time permits, some of the short and easily completed assessments may be repeated during the last week of the program. Both students and teacher may be pleased to have tangible evidence of the progress made.

SUGGESTIONS FOR INFUSION OF CAREER EDUCATION

The infusion of information related to career opportunities in the field of Communications and Media would be an effective motivation to the development of students' writing skills.

The following suggestions have been abstracted from materials prepared by Open Doors.*

Students can be encouraged to apply their developing writing skills through internship or community service activities, such as:

- Help a civic agency with letters.
- Help parent association with a newsletter.
- Job at a newspaper, radio station, hospital public relations department, book store, print shop.
- Help hospitalized patients or children by volunteering to read or write letters for them.
- Volunteer as a tutor for younger children in day care center, hospital.

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*See p. 75 for information about Open Doors.

In addition, students may study careers that depend on writing skills by inviting guests to the classroom or by independent interviews.

The positions listed below do not all require professional writers, but they are all jobs that require good writing skills. The individuals who hold these positions would be well qualified to explain to students how writing well "pays off."

PERSONNEL OFFICER
Explains how to write a job-winning resume.

SECRETARY
Transcribes, but needs to assure that the facts are in good order, with correct spelling, grammar, punctuation.

LAWYER
Separates fact from opinion in writing a legal brief.

OFFICE MANAGER
Writes clear, crisp and concise memoranda to staff.

EDITOR
Selects copy that is interesting, well-written, newsworthy, and fits into a given space.

AD COPYWRITER
Writes clear, attention-getting copy.

Other workers who rely on writing for a living and might talk to a class:

- reporters
- lyricists
- speechwriters
- teachers
- engineers
- scientists
- executives
- police officers
- market researchers
- annual report writers

While it is not always possible to arrange for the top writers, editors and performers to come to class, entry and middle-level people (stage hands, aspiring actors, editorial assistants, recent graduates just getting started) can give helpful reports of how the industry works. And while the giants of the communication industry are in Manhattan, many local branches or independent institutions work in the outer boroughs. Local printers, stationers, radio stations, cable TV services and vendors to the school can be counted among resources.

Improving Test-Taking Skills Through Instruction

All tests are designed to measure what students actually know. To that extent, everything learned during this year should be reflected in the students' retest.

Using Concrete Experiences to Improve Reading

Students who have had a history of failure in reading achievement require intensive work with specific techniques in remediation. To expect them to succeed by exposing them to "more of the same" is to ensure their continued failure in reading instruction and in reading tests.

All students come to their reading tasks with prior knowledge, although these knowledge-bases vary according to abilities and experiences. Competent readers have learned to make informed use of these knowledge-bases with their frameworks or schemas. They have already developed procedures for determining facts, concepts and organization. The poorer reader, however, has not been successful in bringing together the experiences he or she has had (through trips, daily life experiences at home, on the street, in school, elsewhere) with an understanding of the printed word in a variety of texts, including standardized tests.

In order to comprehend any kind of text, readers need to learn how to use the same frames of reference or schemata as the author is using. This student needs to be taught how to use the background information he or she already has, and how to develop those he or she will need in order to read more difficult and/or different types of materials.

Concrete experiences, must, therefore, be intimately woven into the student's knowledge-bases and further developed through the use of reading material which relates directly to that experience--that is, the vocabulary, the ordering of events on the trip or experience, and other elements including facts and concepts. Thus, the learner may come to each reading task with frames of reference which are similar to those found in the material to be read and comprehended.

Test failure will be reduced substantially when students learn how to use their prior knowledge for this purpose.

However, in addition to what students know, tests also measure how students record what they know. Familiarity with the mechanics of test-taking helps students become more comfortable during the test period, thus freeing them to actually use and record their true knowledge. Efficiency in test-taking will require the following:

1. The ability to follow directions, both oral and written.
2. The effective management of time.
3. Practice in the use of separate answer sheets.
4. Choosing the best answer.
5. Skimming and scanning strategies.

Each of these skills can be incorporated into a typical day's classwork. Be sensitive to such opportunities.

THE ABILITY TO FOLLOW DIRECTIONS, BOTH ORAL AND WRITTEN

- Keep directions for daily routines minimal and clearly stated - orally and in writing.
- Require adherence to directions through reminders, rehearsals, consequences, etc.
- Before a lesson or word game begins, make certain that all related directions have been understood by each student.
- Comment when a student's error is related to misunderstood directions.

THE EFFECTIVE MANAGEMENT OF TIME

- Set time limits for sections of the daily routine.
- Note on the chalkboard beginning and ending time for the writing period, sustained silent reading, et al.
- Note mid-period time and minutes remaining; remind students to look at the chalkboard periodically.
- Check to see that all students are able to read time notations and have a clear concept of how much time it might take to complete a particular lesson.
- A kitchen timer can provide reinforcement of training in this skill.

PRACTICE THE USE OF SEPARATE ANSWER SHEETS

- In any daily quiz, ask students to record answers in a particular format (numbered, lettered, vertically, horizontally, etc.) in notebooks, or on separate papers, using a grid or other test response format.

CHOOSING THE BEST ANSWER

- In daily discussions and quizzes, encourage the students to consider alternative answers to a question.
- Be sure the reason for selecting one answer over another is understood by all.
- Provide practice in identifying the clues that lead to a best answer: "signal words" to comprehension; italicized print for emphasis; dashes, commas and punctuation suggesting special or subordinate ideas; quotation marks, etc.

SKIMMING AND SCANNING STRATEGIES

- These skills can be taught in the context of SSR as students are helped to select an interesting book, scanning for an overview, skimming for specific information.
- These strategies are needed for rereading material in doing comprehension probes.

GAMING

Each of these test-taking strategies is important in successfully playing almost all games, both verbal and non-verbal. Games involve following directions, staying within time limits, keeping score on a separate sheet, considering more than one answer, scanning a gameboard to see what an opponent is doing.

For these reasons, a variety of games should be made available, especially for students who have finished a lesson before the rest of the class. Games, such as Scrabble, Password or Perquacky, provide practice in all these skills plus the reading experience.

Create the games together with students. In this activity, the students have to actually develop directions, time limits, criteria for a right answer and all the other elements of both games and tests. Creating an original game - or making up game materials - is a useful activity, as well as a change of pace. A versatile and easily created game is Grab! This game is also known as Go Fish.

Homework

Extension students will benefit greatly from the development of techniques for maintaining good study habits. To this extent, the completion of homework assignments should be viewed as a goal for this year.

Homework calls for attitudes and skills that evolve from the student's experiences in schoolwork, i.e., interest, self-confidence, self-discipline and the competence to perform the task assigned. Therefore, in planning homework assignments for these students, teachers need to attend to these criteria.

- Relevance: homework should reflect and reinforce what has already been fully explained and understood in school; the purpose of the assignment, should be clear and students should have all materials available at home, or know exactly where to find them.

- The students should have had prior success in the topic or design of the homework assignment, so that they will be prepared to do the work independently.

- The length of time required for the assignment should realistically conform to the students' present capabilities for the maintenance of a sustained effort. It is suggested that homework assignments in the first month of the year require no more than 20 to 30 minutes for completing (all subjects included). As students experience success and improved work habits, this time limit can be gradually extended.

- Teachers in this program should plan a staggered sequence of homework assignments through the week: e.g., Monday, Science; Tuesday, Mathematics; Wednesday, Social Studies; Thursday, Communication Arts. Having only one subject to study should help students organize their time more effectively and makes the task less burdensome.

- Reading assignments (in all content areas) should be selected from texts at the students' independent reading levels. While they may be able to read a particular text in class, with teacher support, that same text may be too difficult for them to read at home without help.

- Students' homework should be reviewed and commented (constructively, of course) upon, and returned promptly. The teacher's thoughtful response to the students' effort will provide a most effective model for work habits.

Homework is another learning experience for the students and should not seem to be another testing experience. Properly planned, the experience of completing an assignment independently and successfully can have an enormous impact on a student's academic and personal growth.

Part II: Modules of Instruction

Module A.
Communication Arts Thematic Units

Eighth Grade Extension

Each of the following units consists of five Whole Class Reading Lessons (see Part I of this handbook) which are organized around a single theme. Thematic organization of reading material provides several advantages in the teaching/learning situation of students whose reading skills require intensive instruction in order to remediate deficiencies.

Firstly, themes are chosen which are likely to be of *interest* to the students. Thus, they would be motivated to exert the effort that is needed to improve their skills while they are reading material they care about.

Secondly, the thematic organization enables the use of particular anthologies whose stories are selected or adapted within a limited range of reading difficulty, or *readability*, suited to the students' instructional reading levels.

Thirdly, multiple lessons on one theme provide extended *time* to teach, review and reteach concepts, comprehension processes and vocabulary as dictated by the students' needs. This offers consistency and avoids fragmentation of instruction.

READING MATERIALS

The four anthologies selected for the lessons in these modules met the first and second criteria noted above. They, were also chosen because they contained some *variety in genre*, that is, the stories are both narrative and expository, fictional and non-fictional, popular and classical in orientation and there were some biographical articles as well.

Anthologies between "third and fifth" grade readability:

1) Christ, Henry I. *The Challenge of Sports*. New York: Globe Book Company, Inc., 1978.

2) Potter, Robert R. *Stories of Surprise and Wonder*. New York: Globe Book Company, Inc., 1979.

Anthologies between "fifth and seventh" grade readability:

1) Potter, Robert R. *Beyond Time and Space*. New York: Globe Book Company, Inc., 1978.

2) Potter, Robert R. *Tales of Mystery and the Unknown*. New York: Globe Book Company, Inc., 1976.

Above all, the anthologies have been chosen for their attention to topics of interest to adolescent students.

These selections are presented as illustrations of material appropriate to the needs and interests of the Eighth Grade Extension students. Teachers will, of course, make their own selections of reading materials. The criteria noted here, however, should guide those selections.

There may be some students whose reading ability is still severely limited and for whom the teacher may be unable to locate appropriate material. The Language Experience Approach* was originally developed for illiterate adults, has been used successfully with students of all ages, and is recommended as an alternative for beginning readers in the Extension class.

Whether reading material is published or is the original work of students, the sequence of instruction remains the same.

*See Part I, Small Group Individualized Tutorial, in this handbook.

THE SEQUENCE OF INSTRUCTION

Each lesson in each unit presents an invariant sequence of instruction. That sequence moves from the known to the unknown, from the concrete to the abstract, and from the receptive to the expressive. Obviously, there is opportunity for a wide variety of instructional strategies within this fixed sequence.

Each lesson is initiated by a PERFORMANCE OBJECTIVE which describes the reading skill the student will have mastered--will be able to perform--at the conclusion of the lesson. Opportunity, therefore, is necessarily provided for the student to demonstrate--perform--that the skill has been learned through its application to a real reading or writing task.

The format of each lesson in the following modules follows this sequence of instruction:

PERFORMANCE OBJECTIVE(S)

PREPARATION THROUGH DIRECTED INSTRUCTION

a) Brainstorming -- semantic map*

b) Vocabulary Development

DEVELOPMENT

a) Oral Reading by teacher, with brief lead-in to the selection

b) Guided Reading Questions (Comprehension Probes)

c) Students' silent reading, followed by their written answers to questions

d) Class discussion, rereading (silently and/or orally, as needed), additional questions by teacher

SUMMARY/EXTENDED BRAINSTORMING*

APPLICATION/HOMEWORK

Vocabulary development through some formalized structure is recommended, such as the creation of individual WORD BANKS. (See description of WORD BANKS in the Whole Class Reading Lesson, Part I.).

When learning is demonstrated--by Application--teaching moves forward to another PERFORMANCE OBJECTIVE. These objectives, however, are regularly reintroduced as students progress to more difficult levels of reading and to other genres of textual material.

THEME: **Reach Out and Touch Someone: Exploring the Unknown World**

Table of Contents

SELECTION USED	TEXT
"Prolog"	Beyond Time and Space, p. 1
"Provençal Tale"	Tales of Mystery and the Unknown, p. 35
"Who's Cribbing?"	Beyond Time, p. 101
"The Girl Who Lived Twice"	Tales of Mystery, p. 171
"The Great Amherst Mystery"	ibid., p. 193

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*See Part I, Assessment for Instructional Planning, in this handbook.

SELECTION "Prolog"

PERFORMANCE OBJECTIVES Students will be able to:

1. infer the main idea of the selection.
2. identify information in the selection which describes the feelings of the main character.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of LANGUAGE

Discussion and development of this concept. Teacher elicits meaning of (or defines in context): prolog; notes etymology (pro: before; logos (GR.): word, speech, communication). Teacher elicits synonyms for prolog: e.g., introduction.

T: What do you think this story will be about? The beginning of what?

Vocabulary Development:

T: Before we read the story, let us go over some words which you may not know.

Words to be presented in contextual sentences:

- aimlessly--note structural analysis; cf. helpless, motionless, noiseless, etc.
- grub--elicit synonyms
- peril--elicit synonyms
- saber-toothed

figurative language: "The bites were tasty, and satisfaction at getting rid of an old enemy provided the sauce." (elicit meaning of underlined phrase)

Students enter words in WORD BANKS.

DEVELOPMENT

Teacher reads aloud paragraphs 1-4, p.3

T: How long ago did this all take place?
(Stone Age -- millions of years ago)

Teacher reads aloud following 2 paragraphs.

T: What thoughts are going through the man's mind?

T: Try to visualize this scene, as you read the rest of the story.

As you read, think about the questions below. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. What is it that the man is trying to remember?
   (time when other child had been carried off)
2. What action does he take when the wild dog appears?
   (yells a word)
3. Why is this so important?
   (it brings the woman, who saves the child)

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

T: What other words does the man know?
(even though he doesn't understand that they are words, he knows: "Wa, Wa, Wa"; "coo,coo")

T: What is so important about the fact that the man says "ma, ma" and not just yells a sound?
(a sound could be any kind of response -- for example, a reaction to pain; but word "ma, ma" was a particular sound for a particular person -- to alert the woman)

SUMMARY/EXTENDED BRAINSTORMING

T: What do we know about this man?
(his calling out for the woman showed he cared about the child; he shows concern for someone else)

T: What can we now add to our semantic map of language?
(early language must have grown out of a need for people to communicate, to share information, to express feelings)

Teacher elicits students' understanding that language began when people associated a word with a particular person or thing; a sound became more than just a reaction to something.

APPLICATION/HOMEWORK

Pretend that you are the man (or woman) in this story, living millions of years ago.

What 5 new words do you think you will now want to learn, in order to survive in your environment?

In a well-planned paragraph (3-5 sentences), list the words you decide on, and explain why you chose the ones you did.

Do you want to compare your list with your friends' list?

Prolog

John P. McKnight

Let's start with a switch. Many science-fiction stories happen in the future. Let's begin by going back into the past—way, way back to the dark days when people lived in caves and ate what they could find in the forests.

Prolog *(or* prologue*) is a word meaning "introduction" or "beginning." When you finish the story, you'll see why it's the best possible prologue this book could have. For it's also a prologue to every book that was ever written, and to every story that was ever told.*

Sound impossible? Read on.

HARP SOUND CRACKED IN THE QUIET OF the morning, and the hairy man-creature drowsing before his cave came suddenly awake.

In one quick movement, he was on his feet. He turned to the young one, where it lay on the deerskin at the mouth of the cave. But the child slept peacefully, no danger near it.

Awkwardly, the man moved then to the edge of the narrow stone ledge. Blinking against the spring sunlight, he looked out across the tall trees to the river below. There at dawn and at dusk the animals came to drink. But now, its bank was quiet.

In the valley a small tree bent. A moment after, the crack of its breaking reached the man. A great, dark shape appeared for a moment in the shade. The biggest beast was feeding.

Without thinking, the man reached for the sharp stone he had found at the river bank two winters ago. He held it in his hand; his fingers fitted closely against it. It was a good thing, this stone. With it, he had cut up the deer the evening before, and killed the creeping thing curled up before the cave this morning. In some ways, it was a better thing than a club. If he had a club, with a stone like this at its end . . .

The man looked about him once more, and went back to his place near the child. He squatted there; and almost at once his eyes closed again.

The man drowsed in the sun because he had fed to his full the night before, and there was still meat in the cave. Coming back empty-handed from the hunt, he had found the deer, recently killed but only half-eaten by a saber-toothed tiger.

He had carried the torn body of the deer up to the cave, and the woman had held the sweet tender meat over the fire they kept always burning. They had eaten until their swollen stomachs would hold no more.

Awaking in the bright dawn, the man was still full. A cold bone and some grubs he found under stones near the brook were enough to eat now. So he sat sleeping in the sunshine, motionless except for his fingers that explored the mat of hair covering his chest and belly. Now and then the searching fingers found some lice; and these the man, grunting in sleepy victory, cracked between powerful jaws and ate. The bites were tasty, and satisfaction at getting rid of an old enemy provided the sauce.

Beside him now, the young one woke. It moved on the deerskin, waving its hands and kicking its feet. It made little wet grunting sounds. Across the man's mind, as he listened sleepily to the child's syllables, there flowed pictures of the brook that bubbled down the hillside. "Wa, wa, wa," went the child; the man thought of the clear cool water splashing over the big rock where he sometimes sat to watch the slender fish in the green depths of the pool below. "Coo, coo," the child piped; the man thought of the birds in the tall trees calling to each other at dusk.

But then, the child's noises changed. They grew unhappy. Its lips, moving loosely against toothless gums, made the sound, "Ma, ma." Over and over, it cried, "Ma, ma; ma, ma."

Disturbed, the man started to rise. But the woman was there before him, quick and silent on bare feet, taking the child up from the skin, holding it to her. At once, the child's cries stopped; there was the soft slup-slup of its lips.

In the man's brain, memory stirred. Dimly, he remembered another child—the child that the great saber-tooth had carried off before their eyes. That child, too, had cried at times, and made the sound "ma, ma" when it was hungry.

And at the sound, he remembered, the woman, leaving her jobs in the cave, had gone to it.

The man took up the sharp stone again and began scratching aimlessly at the rock of the ledge. Something about the pictures in his brain excited and disturbed him. They awakened in him the same hidden worry he had known the day he climbed all alone to the top of the highest hill and gazed out across the endless flat ground beyond the river. He got to his feet, tossing black hair back from his sloping forehead, and went to the edge of the ledge to stare down toward the river. But its bank was quiet; the valley too was empty; in the forest, nothing moved.

Behind him, the woman put the child down and, noiselessly, went back into the cave. The child cooed, and grunted, and was at last silent. The man turned to look at it. It was sleeping again.

In the growing warmth, the man's mind wandered. On a time many winters past, memory told him, he himself had been a child. And so he must once have been a tiny helpless creature like this one, that cried when it was hungry and fed only when the woman came. He wondered if he had made the same noises that this baby, and the other, made when they were hungry. Silently, he shaped his thick lips to form the sounds. . . .

A leaf rustled behind him. He turned, in sudden awareness of danger.

In the low bushes beside the cave mouth, a great wild dog crouched. It was thin from hunger. Its red-rimmed eyes were fixed on the sleeping child.

Silently, belly to ground, the dog crept toward the tiny child. In the instant after the man turned to see, it was near enough. It crouched for the leap forward.

The man's eyes measured quickly. He was too far away. He could not reach the child in time.

Before he could cover half the distance, the dog would jump, fasten its dripping jaws on the baby, and be off into the woods.

A moment the man stood frozen, in the shock of helplessness.

Then his lips shaped to remembered sounds. To his surprise the great roar of his voice filled the stillness.

"Ma, ma!" he yelled. "Ma, ma!"

The dog turned. It flashed its teeth at the man. Then its eyes went back to the child; it crouched again.

But as it did, the woman appeared in the cave mouth. Old practice of peril helped her. In an instant, she had picked up the child and stepped back to safety.

The dog's spring fell on the empty deerskin, and at the man's rush it ran off into the woods.

Carrying the child, the woman came back.

The man's brain at last reached the end of the thing that had disturbed it.

He put out one hand and pointed it at the woman.

"Mama," he said. "Mama."

He had learned to talk.

SELECTION "Provencal Tale"

PERFORMANCE OBJECTIVES Students will be able to:

1. infer the main idea of the story.
2. identify information in the story which describes the personality traits of the main characters.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of TRUSTING

Discussion and development of this idea.

T: Have you ever had to trust a total stranger?
T: What quallities in a person do you look for when you decide to trust someone?

Students offer examples, experiences, etc.

T: Today's story is about someone trusting someone else.

Vocabulary Development:

T: Before we read the story, here are some words you many not know.

Words to be presented in contextual sentences:

ghastly--elicit antonyms
disclose--elicit antonyms
paced
Provencal--Old Provencal Stories: about life in Middle Ages

Students write words in WORD BANKS.

DEVELOPMENT

Teacher reads aloud paragraphs 1 and 2, p. 37.

T: What does the baron say happened one night?
T: Why was the baron surprised to see the man?

Teacher reads the rest of p. 37, and first 2 paragraphs on p. 38, through: "Finally, the baron grew curious enough to agree to the stranger's request."

T: How does the baron react to the stranger's suggestion? (alarm; also, curiosity)

Teacher (or student volunteers) reads the rest of p. 38.

T: Try to visualize the scene between the two men, as you read to find out what happened between them.

T: As you read, think about the questions below. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. What was the terrible secret the knight wanted to disclose to the baron?
2. What 2 things did the knight ask the baron to do for him?
3. Since the baron had at first been alarmed by the knight's suggestion that he go into the forest, why did the baron agree to do it? (he trusts him; the knight is polite and noble)

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

T: Why does the face of the knight fade away and the form slowly vanish? (he's a ghost)

T: Why does the ghost make an appearance in the first place? (he must communicate with someone he can trust -- the baron -- so that his body will be buried)

SUMMARY/EXTENDED BRAINSTORMING

T: We spoke of trusting someone; who trusts whom in this story? (elicit student's understanding that: knight trusts baron; baron trusts knight)

T: What can we now add to our semantic map? (idea of mutual trust) (elicit meaning of term)

APPLICATION/HOMEWORK

Do you think the baron honors the other request made by the knight, to see that his murderers are punished?

In a well-planned paragraph (3-5 sentences), explain whether the baron goes after the knight's murderers, or whether--now that the knight is dead and buried--he ignores the knight's request. Explain why you feel as you do.

In a well-planned paragraph (3-5 sentences), explain whether the baron goes after the knight's murderers, or whether--now that the knight is dead and buried--he ignores the knight's request. Explain why you feel as you do.

The Provençal Tale

Ann Radcliffe

THERE ONCE LIVED, IN THE PROVINCE OF Bretagne, a noble baron, famous for his riches and his kindness to guests. His castle was more splendid than those of many kings. Beautiful ladies and brave knights came from far-off countries to feast in the great hall of his castle. The baron's eight musicians, the banners that waved along the roof, the huge paintings, the gold and silver dishes, the piles of tasty food, the costly uniforms of the many servants—all combined to form a scene of magnificence such as we may not hope to see in these dull modern days.

The following adventure is told about the baron. One night, having stayed late at the dinner table, he went to his bedroom. A few minutes after he had told his servants to go, he was surprised by the sudden appearance of a man he had never before seen. The stranger's face was sorrowful. The baron believed this person had been hiding in his apartment, since he could hardly have just entered without being seen. Calling loudly to his servants, the baron drew his sword, which he had not yet removed from his belt. The stranger, slowly moving forward, told him that there was nothing to fear. He had come in friendship, he said, and wanted only to disclose a terrible secret, which it was necessary for the baron to know.

The baron was impressed by the polite manner of the stranger, and looked at him for some time in silence. Then he returned his sword to his belt, and asked how the man had gotten into the apartment, and the purpose of his unusual visit.

The stranger said he could not then explain himself. But,

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if the baron would follow him to the edge of the forest a short distance from the castle, he would there prove to him that he had something important to communicate.

This suggestion alarmed the baron again. He could hardly believe that the stranger meant to take him to such a lonely spot, at this hour of the night, without planning to kill him. He refused to go. He stated that if the stranger were up to any good, he would here and now explain the reason for his visit.

While the baron spoke this, he examined the stranger still more carefully than before. But he noticed no change in his face, nor anything that might hint at an evil plan. His visitor was dressed like a knight. He was tall and proud, and had polite manners. Still, however, the stranger refused to tell the reason for his visit in any place but the one he had mentioned. At the same time he gave hints about the secret. Finally the baron grew curious enough to agree to the stranger's request.

"Sir knight," said he, "I will go with you to the forest, and will take with me only four of my servants."

To this, however, the knight objected.

"What I want to communicate," said he seriously, "is for you alone. There are only three living persons to whom the secret is known. It is of more importance to you than you realize. In future years, you will look back to this night with satisfaction or sorrow, depending on what you now do. If you would be happy in the future, follow me. I promise you on my honor as a knight that no evil shall come to you. If you are content to doubt me, remain here in your room, and I will leave as I came."

"Sir knight," replied the baron, "how is it possible that my future peace can depend upon what I decide now?"

"That is not now to be told," said the stranger. "I will explain myself no more. It is late. If you follow me it must be quickly."

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The baron paced his room for some time in silence. He was impressed by the words of the stranger. But the unusual request he feared to agree to, and feared also to refuse. At length he said, "Sir knight, you are completely unknown to me. Tell me yourself, does it make sense that I should trust myself alone with a stranger, at this hour, in the forest? Tell me, at least, who you are, and who helped you hide yourself in this room."

The knight frowned at these words, and was a moment silent. Then, with a stern look, he said, "I am an English knight. I am called Sir Bevys of Lancaster, and my deeds are not unknown in the world. I was returning to my native land, when night fell in the forest."

"Your name is not unknown to fame" said the baron. "I have heard of it. But why, since my castle is known to entertain all passing knights, didn't you come to my gate? Why didn't you appear at the feast, where you would have been welcomed? Why did you choose to hide yourself in my castle, and sneak into my room at midnight?"

The stranger frowned, and turned away in silence. But the baron repeated the questions.

"I come not," said the knight, "to answer questions, but to communicate facts. If you want to know more, follow me. Again I give you the honor of a knight that you shall return in safety. Be quick to decide—I must be gone."

After thinking some more, the baron decided to follow the stranger, and to see the result of his unusual request. He therefore drew his sword, and taking a lamp, told the knight to lead on. The stranger obeyed. Opening the door, they passed into another room, where the baron was surprised to find his servants asleep. He was about to punish them for their carelessness, when the knight waved his hand and shook his head, and they passed on.

The knight, having gone down a staircase, opened a secret door, which the baron had believed was known only to himself. They proceeded through several narrow and winding passages. At last they came to a small gate that opened beyond the walls of the castle. Noticing that these secret passages were well known to the stranger, the baron wondered if he shouldn't turn back. Didn't the adventure now promise some danger? Then, remembering that he carried his sword, and noticing again the polite and noble manner of his guest, he regained his courage. He blushed that it had failed him for a moment.

He now found himself on the great steps before the gates of his castle. Looking up, he saw lights shining in the windows of the guests, who were now going to bed. As he shivered in the wind and looked on the dark scene around him, he thought of the comfort of his warm room and his cheerful fire.

The wind was strong, and the baron watched his lamp carefully, expecting every moment to see it go out. But though the flame grew dim, it did not disappear. He continued to follow the stranger, who often sighed as he went, but did not speak.

When they reached the edge of the forest, the knight turned and raised his head, as if he meant to say something. But then, closing his lips, in silence he walked on.

As they entered the dark woods, the baron, now worried again, wondered whether to go on. He asked how much farther they were to go. The knight replied only by waving his hand, and the baron, with slow steps and a suspicious eye, followed through a dark and difficult path. When they had gone quite a way, he again demanded where they were going. This time he refused to walk another step unless he was told. As he said this, he looked at his sword, and then at the knight.

"A little farther is the place where I would lead you," said the stranger. "No evil shall come to you—I have promised on my honor as a knight."

The baron, feeling better, again followed in silence. They soon arrived at a deep valley in the forest, where the dark trees entirely shut out the sky. The knight sighed deeply as he walked on, and sometimes paused. Finally he reached a spot where the trees crowded into a knot. Here he turned, and with a terrific look, pointed to the ground. The baron saw there the body of a man, stretched out at length and swimming in blood. A ghastly wound was on the forehead, and death appeared already to have changed the face.

The baron, on seeing this sight, drew back in horror. He looked at the knight for explanation. Then he started to lift the body, to see if there were any remains of life. But the stranger, waving his hand, gave him so sad a look that he stopped.

But what were the baron's feelings next! Holding the lamp near the head of the corpse, the baron discovered the exact face of the stranger—at whom he now looked up in surprise and shock. As he stared, he saw the face of the knight change and begin to fade. Soon the stranger's whole form slowly vanished before him. While the baron stood fixed to the spot, a voice was heard to say these words:

"The body of Sir Bevys of Lancaster, a noble knight of England, lies before you. He was this night robbed and murdered as he journeyed towards his native land. Respect the honor of knighthood, and the laws of all lands. Bury the body in your castle ground, and cause his murderers to be punished. If you do this, peace and happiness shall be with you and your court forever!"

The baron, when he recovered from the shock into which this adventure had thrown him, returned to his castle. Soon the body of Sir Bevys was carried from the forest. On the following day it was buried, with the honors of knighthood, in the chapel of the castle, attended by all the noble knights and ladies who were the guests of the great Baron de Brunne.

SELECTION "Who's Cribbing?"

PERFORMANCE OBJECTIVES Students will be able to:

1. infer the main idea of the selection.
2. analyze the story to deduce the meaning of the phenomenon, logically suggested by the text.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of HONESTY

Discussion and development of this concept.

T: Let us suppose that you have just entered a writing contest. You have completed an important piece of writing (poem, short story, etc.) and are pleased with the results. However, the editor rejects your work, saying "Yes, it's good, but you didn't write it. You must have copied it from someone else. It's someone else's work, to which you have signed your name." This is sometimes called "cribbing."

T: How would you feel? (elicit: surprised; angry; frustrated)

T: Today we are going to read about just such a situation. The story is written in the form of letters, from an editor to a writer; from the writer back to that editor and to others.

T: Here's the first letter in the story.

Teacher reads aloud first letter, p. 103: elicits meaning of "plagiarism." (Note etymology: (L.) plagiarius--kidnapper)

T: Since our story is about this, let us add this idea to our semantic map:

HONESTY/PLAGIARISM

Teacher elicits students' understanding that the two words are antonyms, in this particular context.

Vocabulary Development:

T: Here are some other words from the story which you may not know.

Words presented in contextual sentences:

accusation--note structural analysis
barrier
manuscript--note etymology

Students write words in WORD BANKS.

DEVELOPMENT

T: As you read, what special feature of the style of writing will you have to pay attention to? (elicit: identity of writer of letters, addressees, etc.)

T: As you read the story, think about the questions below. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. What do we know about Jack Lewis?
2. What is he being accused of?
3. What is he trying to prove?
4. What do you think the title means?
   (Hint: it is a term thieves use.)

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

Teacher elicits from students:

a) Jack Lewis insists that he alone wrote his stories, not someone named Todd Thromberry.
b) If so, Thromberry must have come back to life, in the body of Jack Lewis.
c) Therefore, Jack Lewis is telling the truth, although no one believes him.
d) Or: Jack Lewis is lying.

Teacher elicits meaning of "cribbing" -- stealing; this is added to semantic map.

T: Who is stealing?
(Lewis is stealing from Thromberry ?
Thromberry is stealing from Lewis ?)

(Open-ended discussion of these possibilities.)

SUMMARY/EXTENDED BRAINSTORMING

T: Can we know for sure what's going on?
T: Was Jack Lewis cribbing?

Students' possible answers: in the fantasy world of science fiction anything is possible.

(Open-ended discussion.)

APPLICATION/HOMEWORK

Imagine that you are Thromberry in the story. You have been invited to appear on a TV debate to prove that Jack Lewis cribbed your story.

--or--

Imagine that you are Jack Lewis. You have been invited to appear on a TV debate to prove that you did not crib your story from Thromberry.

In a well-planned paragrph (3-5 sentences), prove your position. Use as much evidence from the story as you can find.

Who's Cribbing?

Jack Lewis

What would you do? You've written a good story for English and passed it in to your teacher. When you get the story back, the teacher accuses you of having copied it. He is absolutely certain that exactly the same story was handed in by another student several years before. Yet you are absolutely certain that every word in your story is original. What would you do?

If you're as clever as Jack Lewis, you might try using the odd experience as the idea for another story. "Who's Cribbing?" was written back in 1952 and is well on its way to becoming a classic. Sci-fi fans just won't let it die. Get set for a flip-flop.

April 2, 1952

Mr. Jack Lewis
90-26 219 St.
Queens Village, N.Y.

Dear Mr. Lewis:

We are returning your manuscript "The Ninth Dimension." At first glance, I had figured it a story well worthy of publishing. Why wouldn't I? So did the editors of *Cosmic Tales* back in 1934 when the story was first published.

As you no doubt know, it was the great Todd Thromberry who wrote the story you tried to pass off on us as an original. Let me give you a word of warning concerning the penalties resulting from plagiarism.

It's not worth it. Believe me.

Sincerely,
Doyle P. Gates
Science Fiction Editor
Deep Space Magazine

April 5, 1952

Mr. Doyle P. Gates, Editor
Deep Space Magazine
New York, N.Y.

Dear Mr. Gates:

I do not know, nor am I aware of the existence of any Todd Thromberry. The story you sent back was submitted in good faith, and I dislike the suggestion that I plagiarized it.

"The Ninth Dimension" was written by me not more than a month ago, and if there is any similarity between it

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and the story written by this Thromberry person, it is purely accidental.

However, it has set me thinking. Some time ago, I submitted another story to *Stardust Scientification* and received a penciled note stating that the story was, "too thromberrish."

Who in the hell is Todd Thromberry? I don't remember reading anything written by him in the ten years I've been interested in science fiction.

Sincerely,
Jack Lewis

April 11, 1952

Mr. Jack Lewis
90-26 219 St.
Queens Village, N.Y.

Dear Mr. Lewis:

This is a reply to your letter of April 5.

While the editors of this magazine are not in the habit of making open accusations and are well aware of the fact in the writing business there will always be some overlapping of plot ideas, it is very hard for us to believe that you are not familiar with the stories of Todd Thromberry.

While Mr. Thromberry is no longer among us, his stories, like so many other writers', only became widely recognized after his death in 1941. Perhaps it was his work in the field of electricity that supplied him with the bottomless pit of new ideas so obvious in all his works. Nevertheless, even at this stage of science fiction's development it is clear that he had a style that many of our so-called modern writers might do well to copy. By "copy," I do not mean rewrite word for word one or more of his stories, as you have done. For while you state this has been accidental surely you must realize

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that the chance of this actually happening is about a million times as great as the occurrence of four royal flushes on one deal at the poker table.

Sorry, but we're not that stupid.

Sincerely yours,
Doyle P. Gates
Science Fiction Editor
Deep Space Magazine

April 14, 1952

Mr. Doyle P. Gates, Editor
Deep Space Magazine
New York, N.Y.

Sir:

Your accusations are typical of the rag you publish. Please cancel my subscription immediately.

Sincerely,
Jack Lewis

April 14, 1952

Science Fiction Society
144 Front Street
Chicago, Ill.

Gentlemen:

I am interested in reading some of the stories of the late Todd Thromberry.

I would like to get some of the magazines that feature his stories.

Respectfully,
Jack Lewis

April 22, 1952

Mr. Jack Lewis
90-26 219 St.
Queens Village, N.Y.

Dear Mr. Lewis:

So would we. All I can suggest is that you contact the magazines if any are still in business, or haunt your second-hand bookstores.

If you succeed in getting any of these magazines, please let us know. We'll pay you a handsome price for them.

Yours,
Ray Albert
President
Science Fiction Society

May 11, 1952

Mr. Sampson J. Gross, Editor
Strange Worlds Magazine
St. Louis, Mo.

Dear Mr. Gross:

I am enclosing the manuscript of a story I have just completed. As you see on the title page, I call it "Wreckers of Ten Million Galaxies." Because of the great amount of research that went into it, I must set the price on this one at not less than two cents a word.

Hoping you will see fit to use it in your magazine, I remain,

Respectfully,
Jack Lewis

May 19, 1952

Mr. Jack Lewis
90-26 219 St.
Queens Village, N.Y.

Dear Mr. Lewis:

I'm sorry, but at the present time we won't be able to use "Wreckers of Ten Million Galaxies." It's a great tale though, and if at some future date we decide to use it we will make out the check directly to the living relatives of Todd Thromberry.

That boy sure could write.

Cordially,
Sampson J. Gross
Editor
Strange Worlds Magazine

May 23, 1952

Mr. Doyle P. Gates, Editor
Deep Space Magazine
New York, N.Y.

Dear Mr. Gates:

While I said I would never have any dealings with you or your magazine again, something has happened which is most puzzling.

It seems all my stories are being returned to me by reason of the fact that except for my name, they are exact copies of the stories of this Todd Thromberry person.

In your last letter you described the odds on the accidental occurrence of this in the case of one story. What would you consider the odds on no less than half a dozen of my writings?

I agree with you—out of sight!

Yet in the interest of all humanity, how can I get the idea across to you that every word I have submitted was actually written *by me!* I have never copied any material from Todd Thromberry, nor have I ever seen any of his writings. In fact, as I told you in one of my letters, up until a short while ago I was totally unaware of his very existence..

An idea has occurred to me however. It's a truly weird idea, and one that I probably wouldn't even suggest to anyone but a science fiction editor. But suppose—just suppose—that this Thromberry person, what with his experiments in electricity and everything, had in some way managed to crack through this time-space barrier mentioned so often in your magazine. And suppose—conceited as it sounds—he had singled out my work as being the type of material he had always wanted to write.

Do you begin to follow me? Or is the idea of a person from a different time looking over my shoulder while I write too fantastic for you to accept?

Please write and tell me what you think of my idea.

Respectfully,
Jack Lewis

May 25, 1952

Mr. Jack Lewis
90-26 219 St.
Queens Village, N.Y.

Dear Mr. Lewis:

We think you should consult a psychiatrist.

Sincerely,
Doyle P. Gates
Science Fiction Editor
Deep Space Magazine

June 3, 1952

Mr. Sam Mines
Science Fiction Editor
Standard Magazines Inc.
New York 16, N.Y.

Dear Mr. Mines:

While the enclosed is not really a manuscript at all, I am submitting this series of letters, carbon copies, and correspondence, in the hope that you might give some belief to this seemingly unbelievable happening.

The enclosed letters are all in proper order and should explain themselves. Perhaps if you publish them, some of your readers might have some idea how all this could have happened.

I call the entire thing "Who's Cribbing?"

Respectfully,
Jack Lewis

June 10, 1952

Mr. Jack Lewis
90-26 219 St.
Queens Village, N.Y.

Dear Mr. Lewis:

Your idea of a series of letters to put across a science-fiction idea is an interesting one, but I'm afraid it doesn't quite come off.

It was in the August 1940 issue of *Macabre Adventures* that Mr. Thromberry first used this very idea. Strangely enough, the story title also was "Who's Cribbing?"

Feel free to contact us again when you have something more original.

Yours,
Samuel Mines
Science Fiction Editor
Standard Magazines Inc.

SELECTION "The Girl Who Lived Twice"

PERFORMANCE OBJECTIVES Students will be able to:

Students will draw conclusions about the events in the selection.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of LIFE-AFTER-DEATH

Discussion and development of this concept. Teacher elicits students' knowledge of stories of Audrey Rose, Bridey Murphy, etc.

Teacher introduces vocabulary word: reincarnation, notes structural analysis
-- re: again
in: in
carnis: flesh

Teacher elicits students' understanding of word: rebirth of the soul in another body; the soul reappears after death in another and different form.

Vocabulary Development:

T: Here are additional words from the story which you may not know.

Words to be presented in contextual sentences:

dialect
imaginary
yearning
fiction

Students enter words in WORD BANKS.

DEVELOPMENT

Teacher reads aloud first 3 paragraphs on p. 173.

T: The rest of the story will tell you more about Shanti.

T: As you read the story, think about the questions below. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. What strange story does Shanti tell about herself?
2. What is the scientists' explanation of Shanti's story?
3. What is the author's point of view about her story? (note last sentence)

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

T: Who is Ludgi?

T: Were the parents justified in worrying about their daughter's sanity?

Teacher invites discussion and varying points of view. As long as answers have substantive support, teacher does not seek closure.

SUMMARY/EXTENDED BRAINSTORMING

T: If Shanti Devi was not a reincarnation of Ludgi, what other explanations could there be for the strange events in this story?

APPLICATION/HOMEWORK

If you were one of Ludgi's children, would you accept Shanti Devi as your mother?

In a well-planned paragraph (3-5 sentences), tell whether you believe Shanti is, or is not, your mother come back to life, and why you think as you do.

The Girl Who Lived Twice

Frank Edwards

THE YOUNG GIRL CLAIMED THAT SHE HAD lived before . . . and the scientists who put her to the test had to shake their heads in wonder. Hers was a case they could neither explain—nor deny!

The parents of Shanti Devi lived quietly in Delhi, India, where she was born in 1926. There was nothing unusual about her birth—nothing at all that might have warned her parents of what was to follow.

As the little girl began to grow out of her babyhood, her mother noticed that she often seemed confused. She kept to herself and sometimes seemed to be talking to an imaginary person.

It was not until she was seven years old, however, that her parents became worried about her sanity. That was the year that little Shanti told her mother that she had lived before, in a town called Muttra. She even described the house where she claimed to have lived in this earlier life.

Her mother told Shanti's father. He, in turn, took the child to a doctor, who questioned her closely. After the child had told her strange story, the doctor could explain nothing. If the little girl was ill, it was a most unusual illness. And if not, then he dared not guess at the truth. He told the father to question the child from time to time and to write down the answers.

Shanti Devi never changed her story. By the time she was nine years old her parents were not surprised at anything she told them. In truth, they had come to believe that something was definitely wrong with her mind. It was in 1935 that the girl told her parents that she had given birth to three children. She described the youngsters and gave their names. She claimed that her own name in that first life had been Ludgi.

Her parents only smiled and tried to hide their sadness.

One evening while Shanti and her mother were preparing the evening meal, there was a knock at the door. The girl ran to open it. When she failed to return soon, her mother began to wonder what was keeping her. She found Shanti staring at a strange man who stood on the steps. The child said, "Mother! This is the cousin of my husband. He lived in the town of Muttra, too, not far from where we lived!"

The stranger did live in Muttra! He had come to talk business with Shanti's father. He did not recognize Shanti. But he told her parents that he had a cousin whose wife, named Ludgi, had died in childbirth ten years before. The worried parents told him of their daughter's strange story about a former life. He agreed to get his cousin to come to Delhi to see if Shanti could recognize him.

The girl was told nothing of the plan. But when the strange man arrived, she threw herself in his arms and sobbed that he was her husband . . . come back to her. The confused man went with Shanti's parents to the local government office, where they told their amazing story. The government of India appointed a special committee of scientists to check into the case.

Had the dead woman, Ludgi, really come back to life in the body of Shanti Devi?

The scientists took Shanti to the town of Muttra. As she stepped off the train, she pointed out and correctly named the mother and brother of the man she said had been her husband. Soon she was talking to them in the Indian dialect used in Muttra, although the dialect she had learned from her parents was quite different.

The puzzled scientists continued their test. They blindfolded the girl and put her into a carriage, climbing in beside her. She directed the driver through the town, described the different places they passed—and finally ordered him to stop at the end of a narrow street. "This," she said, "is where I lived!" When the bandages were removed from her eyes, she saw an old man who sat smoking in front of the house. "That man was my father-in-law," she told them. And, indeed, he had been the father-in-law of Ludgi!

Oddly, she recognized the two oldest children; but not the youngest, whose birth had cost Ludgi's life.

The scientists were careful in their comments. They agreed that somehow the child born in Delhi seemed to remember a life in Muttra, and to remember it in amazing detail. The scientists reported that they could find nothing that suggested a trick. Neither could they find an explanation for what they had seen.

The full story of Shanti Devi, now living quietly as a government worker in New Delhi, can be found in medical and government reports. In 1958 she told doctors who questioned her that she had learned to live in the present; that the old yearning for her past no longer bothered her.

Shanti Devi is living proof that some things that really happen are stranger than fiction.

SELECTION "The Great Amherst Mystery"

PERFORMANCE OBJECTIVES Students will be able to:

Students will identify the author's point of view as expressed in the selection.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of GHOSTS

Discussion and development of this idea. Teacher elicits from students synonyms for word, adds to their list: spirits; poltergeists (note etymology: (G.--uproar + spirit).

T: Today's story may--or may not--be about ghosts!

Vocabulary Development:

T: Before we read the story, here are some words you may not know.

Words to be presented in contextual sentences:

vocation--also note antonyms
avocation--also note antonyms
deception--also note antonyms
supernatural--also note structural analysis

Students enter words in WORD BANKS.

DEVELOPMENT

Teacher reads aloud first two paragraphs on p. 135.

T: Why does the author think he is a particularly qualified person to investigate the supernatural?

T: The rest of the story is about Esther Cox. As you read, think about the questions below. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. Why does the author talk about the doctor so much?
2. How does the doctor feel about ghosts at the beginning of the story? at the end?
3. How does the author feel about ghosts at the beginning of the story? at the end?

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

T: What makes the doctor and the author change their minds?
(no other explanation)

T: Could Esther have arranged all this?
(she's not smart enough, according to the author)

Varied points of view are encouraged. As long as answers have substantive support, teacher does not seek closure.

SUMMARY/EXTENDED BRAINSTORMING

T: Is it possible that some people, more than others, attract ghosts?

T: Why is it that no one can do anything about ghosts, once they appear?

T: What can we now add to our semantic map about ghosts?

APPLICATION/HOMEWORK

Teacher polls class: Those who believe in Walter Hubbell's explanation (there are ghosts)
Those who do not believe it (there must be deception somewhere)

Students express their views in writing, in well-planned paragraphs (3-5 sentences), then informally debate the questions, with specific references to the story to support their views.

The initial part of this assignment, the writing, may be started in class and completed for homework. The informal debate may follow the following day.

The Great Amherst Mystery

Walter Hubbell

IT'S A STRANGE WORLD, THIS ONE WE LIVE in. I don't believe in ghosts. That is, I didn't believe in ghosts before I investigated the mystery of Esther Cox. Now the only question is what to call them—ghosts, spirits, poltergeists, or what?

My name is Walter Hubbell. By vocation, I'm an actor. By avocation, I'm an investigator of the "supernatural." During the past few years, I've investigated many people who claimed they could talk to the spirits of the dead. They were all fakes, and I exposed them. As an actor, I know all the tricks that we use on the stage. I also know most of the tricks that magicians use to fool the public. I am, beyond doubt, able to judge whether or not deception was used in the case of Esther Cox. And it was not.

Truth is often stranger than fiction. What I have written here is truth—not fiction—and it is *very strange*.

I was acting in Canada when I first heard of Esther Cox. She was nineteen years old at the time. She and her sister Jennie, age twenty-two, lived in the home of an older married sister, Olive Teed. Daniel Teed, Olive's husband, was a foreman in a shoe factory. The Teeds had two small boys. Before the trouble started, all lived together in a rented house in the town of Amherst.

Then things started to happen. One night Esther thought she heard a mouse somewhere in her bed. She awakened her sister Jennie, who slept in the same room. They listened in silence, and soon went back to sleep. But the next night, both sisters heard the noise again, louder than ever. "It's in that box, under my bed," declared Esther. Together the two sisters pulled the green cardboard box out from under the bed. It jumped, and both girls screamed. Jennie slowly took hold

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of the box and placed it in the middle of the room. It jumped again, rising a foot in the air and falling back on its side. The girls' screams brought Daniel Teed hurrying into the room. He listened to their story. "You're both crazy," he announced, shaking his head as he kicked the box back under the bed. "Now go to sleep and don't disturb me again!"

This was just the beginning. A few nights later, another scream echoed through the house. It was Esther: "What's happening to me? I'm swelling up! I'm going to burst!" This time the whole family ran to the bedroom, and there was Esther, confused and worried, her whole body swollen beyond belief. What had happened? What could they do? Daniel Teed was about to call a doctor, when, quite suddenly, came a loud rapping noise, as if someone were pounding with a heavy hammer on the floor under Esther's bed. The swelling started to go down. The rapping continued, and Esther looked more comfortable. Soon she fell into a tired, troubled sleep.

The next morning Daniel Teed hurried to the family doctor. Dr. Thomas W. Carritte listened patiently, but he didn't believe a word. "I'll come this evening, and I'll stay through the night if I have to," he told Daniel. "But I guarantee you, none of this nonsense is going to happen while *I'm* in the house."

The doctor couldn't have been more wrong. After supper that evening, as he sat in Esther's room, he watched in wonder as an unseen hand seemed to slide the pillow out from under her head. A sheet and a light blanket were pulled from her bed. She began to swell up. Now the doctor had a job to do—but it was not he who cured Esther. It was, again, the loud rapping noises.

Dr. Carritte was as puzzled as everyone else. He knew the family, and he felt sure that no one was trying to fool him. As the rapping went on, he walked outside the house to

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see if he could discover what caused the noise. From outside the rapping sounded louder, like someone pounding on the roof. But there was no one—on the roof, in the yard, or anywhere.

Not long after, my acting job in Canada having ended, I arrived at the troubled house myself. At the time, I did not believe in ghosts, poltergeists, or spirits of any kind. I did believe that everything that happens has an explanation. From what I'd heard about Esther Cox, it didn't seem likely that she was playing tricks on people. But still, there had to be an explanation. Fortunately, I was able to rent a room from the Teeds, to be nearer the mystery I had come to investigate.

Esther Cox was a short, stout girl who could only be described as plain (her sister Jennie was the pretty one). Though far from dumb, she was not overly intelligent. She certainly didn't understand what was going on. Neither, I was soon persuaded, could she have planned it.

After I'd rented the room, I hadn't been in the house five minutes when my umbrella suddenly seemed to come to life. It flew across the living room. Soon after, Esther appeared in the kitchen doorway, carrying a plate. From behind her, something came flashing through the air—a large knife. It narrowly missed me. I rushed into the kitchen to see who had thrown it. That was my first introduction to ghosts. There was no one there.

"It looks like they don't like you," said Esther.

By "they," it turned out, Esther meant two poltergeists (or *ghosts,* as she called them). One she called "Maggie," the other "Bob." She claimed sometimes that she could see them. Once, as Olive Teed and I looked on in amazement, Esther stared at the thin air in the middle of the living room and told us that Maggie was standing there. Even more strange, the girl swore that Maggie was wearing a pair of black and white socks that belonged to Esther. Feeling a little foolish, I shouted, "Now Maggie, take off Esther's socks—and be quick about it!" A minute later, a pair of black and white socks appeared from out of nowhere. They dropped from the air in front of us to the floor.

After that I stopped looking for explanations. The only explanation was . . . the supernatural.

Whoever—or whatever—"Maggie" and "Bob" were, they seemed to be always in action. With my own eyes, I saw a heavy ash tray leave its place on a table and come whizzing at me, crashing into the wall as I ducked. Furniture constantly slid around the floors. As I entered the dining room one time, every chair fell over with a crash. Another time, needing a light for my pipe, I remarked, "Bob, give me a few matches, if you please." Immediately, a lighted match fell out of the air.

But the poltergeists were not always so helpful. As the weeks passed, Esther's spells continued, and even grew worse. Sometimes she would lie on her bed as if dead, her body swelling up like a balloon, and then collapsing, over and over. Also, the poltergeists were ruining the furniture and damaging the walls. When they started lighting small fires, the Teeds were asked to move. The owner of the house had risked enough. The Teeds were good people, but they would have to go.

As an experiment, the Teeds decided to see what would happen if only Esther left. She was sent to live with a family named Van Amburgh on a farm in the country. And here the affair came to an end with the biggest mystery of all. With Esther out of the house, everything returned to normal. The rappings, the flying objects, the sliding furniture, the fires—all stopped at once.

And perhaps even more strangely, Esther's life in her new home was completely untroubled. Like all poltergeists, "Maggie" and "Bob" had departed as mysteriously as they had come.

It must be stated that the Teeds made no attempt to keep the strange events secret. Dr. Carritte and others were constantly in and out of the house. I have a statement signed by sixteen persons who witnessed at least some of the happenings I've described. I have a letter from Olive Teed declaring that *all* I've written here is true. And Dr. Carritte writes:

"I take pen in hand to say that what Mr. Walter Hubbell has written about the mysterious Esther Cox is entirely correct. The young lady was a patient of mine both previous to and during those wonderful demonstrations. I tried various experiments, but with no satisfactory results. Honestly doubtful persons were on all occasions soon convinced that there was no fraud or deception in the case. Were I to publish the case in medical journals, as you suggest, I doubt if it would be believed by doctors generally. I am certain I could not have believed such miracles had I not witnessed them."

THEME: **Tomorrow! Tomorrow! The World of the Future**

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"Starbride"	*ibid.*, p. 145
"The King of the Beasts"	*Beyond Time and Space*, p. 155
"The Gift"	*ibid.*, p. 177

SELECTION "The Fun They Had"

PERFORMANCE OBJECTIVES Students will be able to:

1. recall literal information from the selection.
2. infer main idea and writer's attitude, as they are implied in the selection.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of EDUCATION IN THE FUTURE

Discussion and development of the concept of role of teachers/students/computers in education in the world of the future. Students offer their experiences with learning with computers, etc.

T: Today's story, written 30 years ago, is about this important subject, which is still very much in the news today.

Vocabulary Development:

T: Before we read it, let us go over some of the words from the story which you may not know.

Words to be presented in contextual sentences:

sector
scornful--note structural analysis; elicit antonyms
nonchalantly--note structural analysis; elicit antonyms

Students enter words in WORD BANKS.

DEVELOPMENT

Teacher reads aloud p. 19, to words "What's it about?" "School."

T: What's so important about finding a book that Margie makes a note of it in her diary?

T: What do you think the rest of the story will be about?

T: As you read the story, think about the questions below. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

T: Try to answer the questions from memory, without looking back at the story.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. Why does Margie dislike her school?
2. What adjustment does the County Inspector make?
3. What does this show us about Margie's progress in school?
4. In Margie's imagination, what were our schools like, in the 1980's?

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

T: If Margie could go back in time--to today's world--and attend our schools, do you think she would still agree with her own final remark?

Varied points of view are elicited. As long as answers have substantive support, teacher does not seek closure.

T: Let us look at how the author feels about our schools.

Teacher directs students' attention to p. 22, paragraph: "Margie did so with a sigh."

T: Does author actually think that is what it was really like when he wrote this story?

Teacher explains irony; provides examples of statements of irony ("That's just great!!"), in which speaker's true feelings are quite different from what is actually being said. Students offer additional examples. Term "irony" is defined, entered in Word Banks.

T: Is the author saying that our schools really are all these things, or is he suggesting something different?

Teacher does not seek closure.

SUMMARY/EXTENDED BRAINSTORMING

T: What features of our present-day schools would you like to keep in a future world? What features would you like to do away with?

T: Can we add new ideas to our semantic map?

APPLICATION/HOMEWORK

Decide whether you think the author was, or was not, using irony.

Was he saying that our schools today are better than Margie's school of the future?

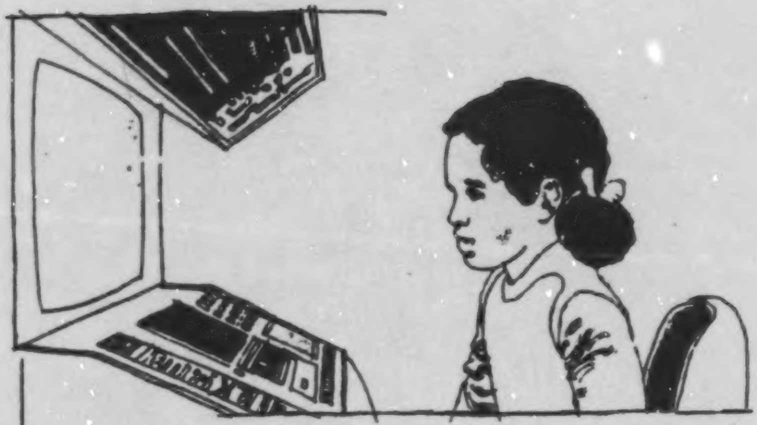
Or was he using irony and saying that our schools are not better than the schools of the future?

If you think our schools are better now than they will be 100 years from now, write a well-planned letter to the principal of your school (3-5 sentences), suggesting that he get rid of computers. Tell why you think so.

--or--

If you think our schools are not as good as the schools will be in the future, then write a well-planned letter to the principal (3-5 sentences) suggesting that he buy many more computers. Tell why you think so.

(Depending on students' interests and skills, this may either be a homework assignment or an informal classroom debate.



The Fun They Had

Isaac Asimov

No collection of science fiction tales would be complete without a story by Isaac Asimov. A scientist, teacher, and writer, Dr. Asimov has probably done more for sci-fi than any other person now living. In fact, his own life seems like something out of sci-fi. He was born in Russia in 1920. His family moved to the United States when he was a small child. A top student, he decided on a career in chemistry. Writing sci-fi stories to help pay expenses, he worked his way to a Ph.D. (doctor's degree) in 1948. For a while he taught at a university and continued with his sci-fi writing. Finally he left the classroom to write full time. At least "full time"! At last count he'd published 174 books and hundreds of magazine stories. Many of his tales, like "The Fun They Had," are set in the future.

MARGIE EVEN WROTE ABOUT IT THAT night in her diary. On the page headed May 17, 2155, she wrote, "Today Tommy found a real book!"

It was a very old book. Margie's grandfather once said that when he was a little boy *his* grandfather told him that there was a time when all stories were printed on paper.

They turned the pages, which were yellow and crinkly, and it was awfully funny to read words that stood still instead of moving the way they were supposed to—on a screen, you know. And then, when they turned back to the page before, it had the same words on it that it had had when they read it the first time.

"Gee," said Tommy, "what a waste. When you're through with the book, you just throw it away, I guess. Our television screen must have had a million books on it and it's good for plenty more. I wouldn't throw *it* away."

"Same with mine," said Margie. She was eleven and hadn't seen as many telebooks as Tommy had. He was thirteen.

She said, "Where did you find it?"

"In my house." He pointed without looking, because he was busy reading. "In the attic."

"What's it about?"

"School."

Margie was scornful. "School? What's there to write about school? I hate school." Margie always hated school, but now she hated it more than ever. The mechanical teacher had been giving her test after test in geography and she had been doing worse and worse until her mother had shaken her head sorrowfully and sent for the County Inspector.

He was a round little man with a red face and a whole box of tools with dials and wires. He smiled at her and gave her an apple, then took the teacher apart. Margie had hoped he wouldn't know how to put it together again, but he knew how all right and, after an hour or so, there it was again, large and black and ugly with a big screen on which all the lessons were shown and the questions were asked. That wasn't so bad. The part she hated most was the slot where she had to put homework and test papers. She always had to write them out in a punch code they made her learn when she was six years old, and the mechanical teacher calculated the mark in no time.

The inspector had smiled after he was finished and patted her head. He said to her mother, "It's not the little girl's fault, Mrs. Jones. I think the geography sector was geared a little too quick. Those things happen sometimes. I've slowed it up to an average ten-year level. Actually, the over-all pattern of her progress is quite satisfactory." And he patted Margie's head again.

Margie was disappointed. She had been hoping they would take the teacher away altogether. They had once taken Tommy's teacher away for nearly a month because the history sector had blanked out completely.

So she said to Tommy, "Why would anyone write about school?"

Tommy looked at her with very superior eyes. "Because it's not our kind of school, stupid. This is the old kind of school that they had hundreds and hundreds of years ago." He added loftily, pronouncing the word carefully, "*Centuries* ago."

Margie was hurt. "Well, I don't know what kind of school they had all that time ago." She read the book over his shoulder for a while, then said, "Anyway, they had a teacher."

"Sure they had a teacher, but it wasn't a *regular* teacher. It was a man."

"A man? How could a man be a teacher?"

"Well, he just told the boys and girls things and gave them homework and asked them questions."

"A man isn't smart enough."

"Sure he is. My father knows as much as my teacher."

"He can't. A man can't know as much as a teacher."

"He knows almost as much I betcha."

Margie wasn't prepared to dispute that. She said, "I wouldn't want a strange man in my house to teach me."

Tommy screamed with laughter, "You don't know much, Margie. The teachers didn't live in the house. They had a special building and all the kids went there."

"And all the kids learned the same thing?"

"Sure, if they were the same age."

"But my mother says a teacher has to be adjusted to fit the mind of each boy and girl it teaches and that each kid has to be taught differently."

"Just the same, they didn't do it that way then. If you don't like it, you don't have to read the book."

"I didn't say I didn't like it," Margie said quickly. She wanted to read about those funny schools.

They weren't even half finished when Margie's mother called, "Margie! School!"

Margie looked up. "Not yet, mamma."

"Now," said Mrs. Jones. "And it's probably time for Tommy, too."

Margie said to Tommy, "Can I read the book some more with you after school?"

"Maybe," he said, nonchalantly. He walked away whistling, the dusty old book tucked beneath his arm.

Margie went into the schoolroom. It was right next to her bedroom, and the mechanical teacher was on and waiting for

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her. It was always on at the same time every day except Saturday and Sunday, because her mother said little girls learned better if they learned at regular hours.

The screen was lit up, and it said: "Today's arithmetic lesson is on the addition of proper fractions. Please insert yesterday's homework in the proper slot."

Margie did so with a sigh. She was thinking about the old schools they had when her grandfather's grandfather was a little boy. All the kids from the whole neighborhood came laughing and shouting in the schoolyard, sitting together in the schoolroom, going home together at the end of the day. They learned the same things so they could help one another on the homework and talk about it.

And the teachers were people. . . .

The mechanical teacher was flashing on the screen: "When we add the fraction ½ and ¼ . . ."

Margie was thinking about how the kids must have loved it in the old days. She was thinking about the fun they had.

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SELECTION "Chaser"

PERFORMANCE OBJECTIVES Students will be able to:

1. infer the main idea of the selection.
2. identify information which describes the feelings of the main character.
3. draw conclusions about the main character.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of DREAMS

T: What does this mean to you?
(What you do when you sleep)

T: In the song, "The Impossible Dream," what does "dream" mean?
[wish; hope; goal; ambition; aspiration (define)

Teacher/students add suggestions to semantic map. Teacher elicits examples of hopes, dreams; to find a perfect husband(wife); to know someone loving; to get a good job, money, etc.

T: What would it be like if we could have all the wishes we want? (Probable answers would indicate that such a situation would be perfection.)

T: It is not possible at the present time to arrange for perfection, to get everything we want and dream about. But what if that became possible in the world of the future--would you be interested in making such an arrangement for yourself?

T: Today's story is about such a situation, about a man who tried to do something about his wishes and dreams.

Vocabulary Development:

T: Before we read the story, here are some words you may not know.

Words to be presented in contextual sentences:

autopsy
effective

Students enter words in WORD BANKS.

DEVELOPMENT

Teacher reads aloud p. 99 and first two paragraphs on p. 100.

Teacher elicits meaning of "love potion" (a drink that makes you love someone, or makes someone love you; a magic drug).

T: What do you think Alan is going to do?

T: As you read the rest of the story, think about the questions below. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. Which potion does Alan choose? (love potion)
2. What does he expect it to do? (be "wonderful"; he says of Diana's anticipated behavior, after she will have drunk the potion, "That is love!")
3. What does the old man think of Alan's choice? (note contradiction--drug will be "effective"; yet Alan will be back)

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

T: What are the last words spoken in the story? Who says them?

T: What does "au revoir" mean?
(elicit meaning from story; note foreign etymology; note pronunciation; literal meaning of term: to see again; implied meaning: temporary parting)

Teacher elicits students' awareness of contrast between: permanent effects of drug and temporary parting.

T: Why does the old man say "au revoir"--"until we meet again"?

Students' answers, based on their understanding of the story, are acceptable. Teacher does not seek closure.

SUMMARY/EXTENDED BRAINSTORMING

T: What does the title mean? (elicit: literal meaning--a drink; implied meaning: someone who is chasing something--Alan chasing an impossible dream?)

T: What do you think the future holds for Alan and Diana?

Teacher encourages several points of view from the students.

APPLICATION/HOMEWORK

Write a well-planned paragraph (3-5 sentences) telling what you think will happen to Alan's feelings for Diana in ten years.

Explain why you feel as you do.

The Chaser

John Collier

ALAN AUSTEN, AS NERVOUS AS A KITTEN, went up certain dark and creaky stairs in the neighborhood of Pell Street, and peered about for a long time in the dim light before he found the name he wanted written on one of the doors.

He pushed open this door, as he had been told to do, and found himself in a tiny room, which contained no furniture but a plain kitchen table, a rocking-chair and an ordinary chair. On one of the dirty walls were a couple of shelves, containing in all perhaps a dozen bottles and jars.

An old man sat in the rocking-chair, reading a newspaper. Alan, without a word, handed him the card he had been given. "Sit down, Mr. Austen," said the old man very politely. "I am glad to make your acquaintance."

"Is it true," asked Alan, "that you have a certain mixture that has—er—quite unusual effects?"

"My dear sir," replied the old man, "my stock is not very large, but such as it is, it is excellent. I think nothing I sell has effects which could be described as usual."

"Well, the fact is—" began Alan.

"Here, for example," interrupted the old man, reaching for a bottle from the shelf. "Here is a liquid as colorless as water, almost tasteless, quite impossible to discover in coffee, milk, wine, or any other beverage. It is also quite impossible to discover by any known method of autopsy."

"Do you mean it is a poison?" cried Alan, very much horrified.

"Call it a glove-cleaner if you like," said the old man. "Maybe it will clean gloves. I have never tried. One might call it a life-cleaner. Lives need cleaning sometimes."

"I want nothing of that sort," said Alan.

"Probably it is just as well," said the old man. "Do you know the price of this? For one teaspoonful, which is enough, I ask five thousand dollars. Never less. Not a penny less."

"I hope all your mixtures are not as expensive," said Alan.

"Oh dear, no," said the old man. "It would be no good charging that sort of price for a love potion, for example. Young people who need a love potion very seldom have five thousand dollars. Otherwise they would not need a love potion."

"I am glad to hear that," said Alan.

"I look at it like this," said the old man. "Please a customer with one article, and he will come back when he needs another. Even if it *is* more costly. He will save up for it, if necessary."

"So," said Alan, "you really do sell love potions?"

"If I did not sell love potions," said the old man, reaching for another bottle, "I should not have mentioned the other matter to you. It is only when one is in a position to help that one can afford to be so honest."

"And these potions," said Alan. "They are not just—just —er—"

"Oh no," said the old man. "Their effects are permanent, and extend far beyond the first loving look. But they include it. Now—and forever."

"Dear me!" said Alan. "How very interesting!"

"But consider the serious side," said the old man.

"I do, indeed," said Alan.

"For coolness," said the old man, "they substitute real love. Give one tiny bit of this to the young lady—its flavor can't be noticed in orange juice, soup, or cocktails—and however foolish she is, she will change altogether. She will want nothing but to be alone with you."

"I can hardly believe it," said Alan. "She is so fond of parties."

"She will not like them any more," said the old man. "She will be afraid of the pretty girls you may meet."

"She will actually be jealous?" cried Alan in delight. "Of me?"

"Yes, she will want to be everything to you."

"She is, already. Only she doesn't care about it."

"She will, when she has taken this. She will really care. You will be her only interest in life."

"Wonderful!" cried Alan.

"She will want to know all you do," said the old man. "All that has happened to you during the day. Every word of it. She will want to know what you are thinking about, why you smile suddenly, why you are looking sad."

"That is love!" cried Alan.

"Yes," said the old man. "How carefully she will look after you! She will never allow you to be tired, to sit in a draught, to neglect your food. If you are an hour late, she will be terrified. She will think you are killed, or that some other woman has caught you."

"I can hardly imagine Diana like that!" cried Alan, overcome with joy.

"You will not have to use your imagination," said the old man. "And, by the way, since there are always other women, if by any chance you *should,* later on, slip a little, you need not worry. She will forgive you, in the end. She will be terribly hurt, of course, but she will forgive you—in the end."

"That will not happen," said Alan.

"Of course not," said the old man. "But, if it did, you need not worry. She would never divorce you. Oh, no! And, of course, she herself will never give you the least, the very least, reason to worry."

"And how much," said Alan, "is this wonderful mixture?"

"It is not as expensive," said the old man, "as the glove-cleaner, or life-cleaner, as I sometimes call it. No. That is five thousand dollars, never a penny less. One has to be older than you are, to buy that sort of thing. One has to save up for it."

"But the love potion?" said Alan.

"Oh, that," said the old man, opening the drawer in the kitchen table, and taking out a tiny, rather dirty-looking bottle. "That is just a dollar."

"I can't tell you how grateful I am," said Alan, watching him fill it.

"I like to help," said the old man. "Then customers come back, later in life, when they are rather more rich, and want more expensive things. Here you are. You will find it very effective."

"Thank you again," said Alan. "Good-by."

"Au revoir," said the old man.

SELECTION "Starbride"

PERFORMANCE OBJECTIVES Students will be able to:

1. deduce the main idea of the story.
2. draw conclusions about the feelings of the main characters in the story.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of PLANETS

Discussion and development of possibility of having colonies on other planets. Teacher elicits (or explains) meanings of: colony, role of conquerors; colonials.

Teacher develops ideas of planets in the world of the future; students' ideas on this concept are added to semantic map.

Teacher provides illustration of sun and planets, asks students to locate Mars.

T: In today's story, we will be reading about life on Mars and somewhere else.

Vocabulary Development:

T: Before we start the story, let us go over some words that you may not know.

Words to be presented contextually:

native--note also synonym: colonial
psychiatrist--note structural analysis

Students enter words in WORD BANKS.

DEVELOPMENT

Teacher reads aloud first 4 paragraphs, p. 147.

T: When did this story take place?
What tells you?

T: As you read the rest of the story, think about the questions below. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. What planets are mentioned?
2. Where did Starbride live? What happened to her?
3. What kind of people live on the planet Starbride lived on? (hint, song)
4. What can you infer about the attitude of the Colonial Administrator towards the people on Starbride's planet?

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

T: Why does the Martian girl offer to go to Vln?

T: What does this tell us about her?

T: What are the man's feelings when she makes her offer?

T: What does this tell us about him?

SUMMARY/EXTENDED BRAINSTORMING

T: Judging by the Martian man and girl we've just met, what kind of people are the Martians?

T: In the world of the future, what might happen if we were invaded by them? How would we get to know them? How would we communicate with them? What language would we use?

As long as answers have substantive support, teacher does not seek closure.

APPLICATION/HOMEWORK

Pretend you are the child born to Starbride and the Martian.

You have been given the opportunity to go to Mars to meet your father for the first time, and to get to know others there.

Would you go?

In a well-planned paragraph (3-5 sentences), explain why you would, or would not, want to go to meet your father and the young girl in the story.

Starbride

Anthony Boucher

I ALWAYS KNEW, EVER SINCE WE WERE IN school together, that he'd love me some day; and I knew somehow too that I'd always be in second place. I didn't really care either, but I never guessed then what I'd come second to: a native girl from a conquered planet.

I couldn't guess because those school days were before the Conquest and the Empire, back in the days when we used to talk about a rocket to a moon and never dreamed how fast it would all happen after that rocket.

When it did all begin to happen I thought at first what I was going to come second to was Space itself. But that wasn't for long and now Space can never take him away from me and neither can she, not really, because she's dead.

But he sits there by the waters and talks and I can't even hate her, because she was a woman too, and she loved him too, and that was what she died of.

He doesn't talk about it as often as he used to, and I suppose that's something. It's only when the fever's bad, or he's tried to talk to the Federal Council again about our colonies on other planets. That's worse than the fever.

He sits there and he looks up at her star and he says, "But damn it, they're *people*. Oh, I was like all the rest at first; I was expecting some kind of monster even after the reports from the Conquest troops. And when I saw that they looked almost like us, and after all those months in the space ship, with the old regulation against mixed crews . . ."

He has to tell it. The psychiatrist explained that to me very carefully. I'm only glad it doesn't come so often now.

"Everybody in Colonial Administration was doing it," he says. "They'd pick the girl that came the closest to somebody back home and they'd go through the Vlnian marriage ceremony—which of course isn't recognized legally under the C.A., at least not where we're concerned."

I've never asked him whether she came close to me.

"It's a beautiful ceremony, though," he says. "That's what I keep telling the Council: Vln had a much higher level of pre-Conquest civilization than we'll admit. She taught me poetry and music that . . ."

I know it all by heart now. All the poetry and all the music. It's strange and sad and like nothing you ever dreamed of . . . and like everything you ever dreamed.

"It was living with her that made me know," he says. "Being with her, part of her, knowing that there was nothing bad, nothing ugly about green flesh and white next to each other."

No, that's what he used to say. He doesn't say that part any more. He does love me. "They've got to understand!" he says, looking at her star.

The psychiatrist explained why he's feeling guilty; but I still don't see why he has to have guilt. He couldn't help it. He wanted to come back. He meant to come back. Only that was the trip he got space fever, and of course after that he was planet-bound for life.

"She had a funny name," he says. "I never could pronounce it right—all vowels. So I called her Starbride, even though she said that was foolish—we both belonged to the same star, the sun, even if we were of different planets. I tell you the average level of Vlnian civilization . . ."

And I still think of it as her star when he sits there and looks at it. I can't keep things like that straight, and he does call her Starbride.

"I swore to come back before the child was born," he said. "I swore by her God and by mine and He heard me under both names. And she said very simply, 'If you don't, I'll die.' That's all, just 'I'll die.' And then we drank native wine and sang folksongs all night and went to bed in the dawn."

And he doesn't need to tell me about his letter to her, but he does. He doesn't need to because I sent it myself. It was the first thing he thought of when he came out of the fever and saw the calendar and I wrote it down for him and sent it. And it came back with the C.A. stamp: *Deceased* and that was all.

"And I don't know how she died," he says, "or even whether the child was born. Try to find out anything about a native from a Colonial Administrator! They've got to be made to realize . . ."

Then he usually doesn't talk for a while. He just sits there by the waters and looks up at the blue star and sings their sad folksongs with the funny names: *Saint Louis Blues* and *Barbara Allen* and *Lover, Come Back To Me.*

And after a while I say, "I'm not planet-bound. Some day when you're well enough for me to leave you I'll go to Vln—"

"*'Earth',*" he says, almost as though it was a love-word and not just a funny noise. "That's their name for Vln. She called herself an Earth woman, and she called me her Martian."

"I'll go to Earth," I say, only I never can pronounce it quite right and he always laughs a little, "and I'll find your child and I'll bring it back to you."

Then he turns and smiles at me and after a while we leave the waters of the canal and go inside again away from her blue star. Those are the times when I can almost endure the pain of being second in his heart, second to a white Starbride far away and dead on a planet called Earth.

SELECTION "The King of the Beasts"

PERFORMANCE OBJECTIVES Students will be able to:

1. infer the main idea of the story.
2. infer the author's attitude.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of ANIMALS

Discussion and development of topic, with special emphasis on (a) extinct, as well as living, animals; and (b) dangerous, as well as safe, animals -- extinct or living. (Teacher elicits or explains, in context, meaning of term.)

Teacher adds these ideas to semantic map.

T: Today's story is about animals. See if you think it's about other things, as well.

Vocabulary Development:

T: Before we read the story, here are some words you may not know.

Words to be presented in contextual sentences:

distinguished
embryo

Students enter words in WORD BANKS.

DEVELOPMENT

Teacher reads aloud first 3 paragraphs, p. 157.

T: What is the biologist trying to do?

T: How do we know that the story is set in the future?

T: As you read, think about the questions below. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. Why is the biologist doing what she is doing?
2. What are her feelings about her work?
3. What do you think the animal in the last tank had done that caused it to be considered dangerous?

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

T: At the beginning of the story, the biologist says that "humans struck God in the face every time they wiped out a kind of animal that might have lived."

Who wiped out humans? (humans destroyed themselves)

SUMMARY/EXTENDED BRAINSTORMING

T: If what the biologist said was true, what kind of animal does this make humans? -- essentially bad? dangerous to living things?

T: If we believe what the biologist is saying, what change or additions should we now make in our original semantic map:
humans as possibly an extinct animal in the future?
humans as bad, dangerous?

T: How would the author feel about the semantic map we made?
-- would he agree with the way we had it at the beginning?
-- would he want it changed to include humans as bad, etc.?
How do we know how the author feels?

As long as answers have substantive support, teacher does not seek closure.

APPLICATION/HOMEWORK

Imagine that, in the world of the future, you are an official of the government in which the biologist lives.

She has applied to you for permission to bring a second human being back to life.

Write a well-planned letter to the biologist (3-5 sentences) either agreeing with her request, or refusing her permission.

Give reasons for why you made the decision you did.

The King of the Beasts

Philip José Farmer

Did you ever go to the zoo and see a real live dinosaur? Of course not. The last dinosaur on earth died millions of years ago. Scientists know no way of bringing the dinosaur back to life.

In fact, no animal that entirely disappeared from the earth has ever been brought back. But who knows what will happen in the future? Wouldn't it be wonderful to go to a zoo and see every living thing that ever existed?

The story that follows imagines just such a future. "The King of the Beasts" is a tricky two-page treat. It's set in the future, but it points at the now. It deals with life, but it shocks us with death. It's short in length, but long on meaning. Read it carefully.

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[illegible]

THE BIOLOGIST WAS SHOWING THE DISTINGUISHED visitor through the zoo and laboratory.

"Our budget," she said, "is too small to bring back all known extinct animals. So we bring to life only the beautiful ones that were so cruelly killed off. I'm trying, as it were, to make up for all the unkind and stupid things that were done long ago. You might say that humans struck God in the face every time they wiped out a kind of animal that might have lived on."

She paused, and they looked across the ponds and fields. The zebra turned and galloped, delight and sun flashing off its back. The sea otter poked its humorous whiskers from the water. The gorilla peered from behind a fence. Passenger pigeons strutted. A rhinoceros trotted like a dainty battleship. With gentle eyes a giraffe looked at them, then went on eating leaves.

"There's the dodo. Not beautiful but very interesting. And very helpless. Come. I'll show you how we bring these extinct animals back to life."

In the great building, they passed between rows of tall and wide tanks. They could see clearly through the windows and through the jelly within.

"Those are African elephant embryos," said the biologist. "We plan to grow a large group of them, and then let them go on the new government lands."

"You're really wonderful," said the distinguished visitor. "You really love the animals, don't you?"

"I love all life."

"Tell me," said the visitor, "where do you learn just what these long-dead animals were like?"

"Mostly, skeletons and skins from the old museums. Ancient books and movies that we succeeded in translating and restoring. Ah, see those huge eggs? The chicks of the giant ostrich are growing inside them. These, almost ready to be taken from the tank, are baby tigers. They'll be dangerous when grown, but we'll keep them on government lands."

The visitor stopped before the last of the tanks.

"Just one?" he said. "What is it?"

"Poor little thing," said the biologist, now sad. "It will be so alone. But I shall give it all the love I have."

"Is it so dangerous?" said the visitor. "Worse than elephants, tigers and bears?"

"I had to get special permission to grow this one," said the biologist. Her voice shook.

The visitor stepped sharply back from the tank. She said, "Then it must be. . . . But you wouldn't dare!"

The biologist nodded.

"Yes. It's a human."

SELECTION "The Gift"

PERFORMANCE OBJECTIVES Students will be able to:

1. recall literal information.
2. infer the main idea of the selection.
3. draw conclusions about the characters' feelings.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of SPACE TRAVEL

Discussion and development of concept of space; reasons for such travel; reference to recent space shuttle flight(s). Students compare rocket (vs. airplane) travel. Teacher elicits definition of "rocket port" (cf airport).

T: Today's story is about space travel.

T: Try to imagine what it would be like to be a passenger on a rocket, traveling into space. Can you visualize the interior of the rocket, and what it would be like to be inside, looking out?

If possible, teacher supplies visual aids: pictures of galaxy as seen from space.

Vocabulary Development:

T: Before we start the space trip story, here are some words you may not know.

Words to be presented in contextual sentences:

deprived--also note structural analysis; elicit synonyms
dismayed--also note structural analysis; elicit synonyms
exceed--elicit synonyms
gasp--(demonstrate this!)

Students enter words in WORD BANKS.

DEVELOPMENT

Teacher reads aloud paragraph 1, p. 179.

T: Why were the parents worried?

T: What was so special about their gift to the child?

Teacher reads rest of page aloud, ending with: "And the rocket took off and they were flung headlong into dark space."

(If feasible, student volunteers may read parents' dialogue; teacher, narrative portions.)

T: Try to imagine yourself as a passenger, with this family.

T: As you read, think about the questions below. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

T: Try to answer the questions from memory, without looking back at the story.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. What did the father arrange for the child?
2. What did the boy see that made him gasp?
3. What is so special about the singing?
   (earth/planet; old/new; etc.)

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

T: How does the gift compare with the one left behind at the customs table?

SUMMARY/EXTENDED BRAINSTORMING

T: What additional ideas about space travel can we now add to our semantic map? (elicit: beauty of space; sense of enormity; etc.)

APPLICATION/HOMEWORK

Imagine that you are a reporter making this rocket trip with the family.

You are in the room with the boy and his parents at the moment when they first walk in.

In a well-planned paragraph (3-5 sentences), describe the scene for the people back on earth. Tell the earth people what you think the child's feelings were when he stepped into that very dark room.

The Gift

Ray Bradbury

TOMORROW WOULD BE CHRISTMAS, AND even while the three of them rode to the rocket port the mother and father were worried. It was the boy's first flight into space, his very first time in a rocket, and they wanted everything to be perfect. So when, at the customs table, they were forced to leave behind his gift which exceeded the weight limit by no more than a few ounces and the little tree with the lovely white candles, they felt themselves deprived of the season and their love.

The boy was waiting for them in the Terminal room. Walking toward him, after their unsuccessful clash with the Interplanetary officials, the mother and father whispered to each other.

"What shall we do?"

"Nothing, nothing. What *can* we do?"

"Silly rules!"

"And he so wanted the tree!"

The siren gave a great howl and people pressed forward into the Mars Rocket. The mother and father walked at the very last, their small pale son between them, silent.

"I'll think of something," said the father.

"What . . .?" asked the boy.

And the rocket took off and they were flung headlong into dark space.

The rocket moved and left fire behind and left Earth behind on which the date was December 24, 2052, heading out into a place where there was no time at all, no month, no year, no hour. They slept away the rest of the first "day." Near midnight, by their Earth-time New York watches, the boy awoke and said, "I want to go look out the porthole."

There was only one port, a "window" of immensely thick glass of some size, up on the next deck.

"Not quite yet," said the father. "I'll take you up later."

"I want to see where we are and where we're going."

"I want you to wait for a reason," said the father.

He had been lying awake, turning this way and that, thinking of the abandoned gift, the problem of the season, the lost tree and the white candles. And at last, sitting up, no more than five minutes ago, he believed he had found a plan. He need only carry it out and this journey would be fine and joyous indeed.

"Son," he said, "in exactly one half hour it will be Christmas."

"Oh," said the mother, dismayed that he had mentioned it. Somehow she had rather hoped that the boy would forget.

The boy's face grew feverish and his lips trembled. "I know, I know. Will I get a present, will I? Will I have a tree? You promised—"

"Yes, yes, all that, and more," said the father.

The mother started. "But—"

"I mean it," said the father. "I really mean it. All and more, much more. Excuse me, now. I'll be back."

He left them for about twenty minutes. When he came back he was smiling. "Almost time."

"Can I hold your watch?" asked the boy, and the watch was handed over and he held it ticking in his fingers as the rest of the hour drifted by in fire and silence and unfelt motion.

"It's Christmas *now!* Christmas! Where's my present?"

"Here we go," said the father and took his boy by the shoulder and led him from the room, down the hall, up a rampway, his wife following.

"I don't understand," she kept saying.

"You will. Here we are," said the father.

They had stopped at the closed door of a large cabin. The father tapped three times and then twice in a code. The door opened and the light in the cabin went out and there was a whisper of voices.

"Go on in, son," said the father.

"It's dark."

"I'll hold your hand. Come on, Mama."

They stepped into the room and the door shut, and the room was very dark indeed. And before them loomed a great glass eye, the porthole, a window four feet high and six feet wide, from which they could look out into space.

The boy gasped.

Behind him, the father and the mother gasped with him, and then in the dark room some people began to sing.

"Merry Christmas, son," said the father.

And the voices in the room sang the old, the familiar carols, and the boy moved forward slowly until his face was pressed against the cool glass of the port. And he stood there for a long long time, just looking out into space and the deep night at the burning and the burning of ten billion billion white and lovely candles. . . .

THEME: **It's Shocking! The World of the Unexpected**

TEXT: Stories of Surprise and Wonder

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SELECTION "The Girl in the Lavender Dress"

PERFORMANCE OBJECTIVES Students will be able to:

1. recall literal information.
2. infer meaning by drawing conclusions about events in the selection.
3. identify information in the story which describes the personality traits of the main character.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of TALL TALES

Teacher elicits (or explains) meaning of term by using examples; e.g., Paul Bunyon stories; fish stories, etc.

Teacher elicits students' understanding that stories are an exaggeration of something that really happened, or could happen; a tall tale has its roots in reality, but exaggerates, and is hard to believe.

Teacher notes specific examples of tall tales and adds them to map, above.

T: We are going to read a story that may -- or may not! -- be a tall tale.

Vocabulary Development:

T: Before we start reading, let us go over a few words from the story which you may not know.

Words to be presented in contextual sentences:

edgy--note structural analysis; antonyms
incredible--note structural analysis; antonyms
futile--note antonyms

Students enter words in WORD BANKS.

Figurative language: lobster claw
"Herbert's hand was a lobster claw on my elbow." (p. 84)

Teacher elicits students' definition of phrase.

DEVELOPMENT

Teacher reads aloud paragraphs 1 - 3, p. 81.

T: Who is actually writing the story? (author)

T: What does she tell us about her grandmother?
(92 years old; truthful woman, etc.)

T: What is the writer going to tell us?
(what her grandmother told her)

If necessary, teacher explains format: story-within-a-story; author/grandmother/author again at the end.

T: The rest of the story is about what the grandmother tells.

T: As you read, think of the questions below. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

T: Try to answer the questions from memory, without looking back.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. What unusual thing happened to Grandma and Herbert on that night in 1942 or 1943?
2. What do Mr. and Mrs. Bullard tell Grandma and Herbert?
3. What is Grandma's explanation for what happened? (ghost)
4. What makes her think so? (sweater)

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

Teacher elicits description of color lavender (or provides example).

T: Why does the girl wear a lavender dress? -- why not red, or yellow? "Only a thin lavender party dress. In that weather."

Teacher elicits importance of dress, its color, etc., in establishing the ghostly atmosphere of the scene.

T: Now let's visualize Grandma. If you were casting (elicit or explain meaning of term) a TV production of this story, who would play the part of Grandma? Why?

T: What would you want Grandma to wear? (sensible clothes for the weather, sturdy shoes, etc.)

T: What is the special personality trait (elicit or explain meaning of term) that we want the TV audience to understand?

Teacher elicits analysis of Grandma's character: she is a respectable person; truthful; church-going; serious; honest, etc.

T: Even though Grandma is not the kind who gets upset easily, what is the effect on her when she sees that sweater at the end? (shock; horror at having seen a ghost)

T: Knowing what we do about Grandma, can we accept her explanation without question? Or could there be any reasons to doubt her story?

Teacher elicits other points of view: Grandma is telling what happened a very long time ago; she is now 92 years old; shock of seeing her sweater had been greatly upsetting to her, etc.

SUMMARY/EXTENDED BRAINSTORMING

Teacher polls class: those who believe Grandma's explanation (ghost) and those who do not.

Students explain and justify their answers, citing evidence from the story.

T: Should we add this story to our list of stories in our map of tall tales? Is it an exaggeration or could it really have happened just as Grandma says?

APPLICATION/HOMEWORK

If you were the girl in the lavender dress, you would have your own story to tell.

In a well-planned paragraph (3-5 sentences), explain in your own words what happened that night, and tell whether or not you think Grandma was a believable witness to the events. Tell why you feel as you do about her.

The Girl in the Lavender Dress

MY GRANDMOTHER WAS, I ALWAYS BElieved, a truthful woman. She paid her taxes. She went to church. She considered the Lord's business as her own. When her children told lies, they soon saw the light of truth. They went to bed without any supper, the taste of soap still sharp on their tongues.

That's why the story that follows bothers me so much. It just *can't* be true. Of course, Grandma was ninety-two when she told it to me. Her mind had started to fail. She might have really believed it. Who knows? Maybe you will too.

I'll try to tell the story just the way she told it to me. She was in a nursing home then. It was late at night. The two of us were alone in the TV room. Grandma's eyelids hung low over her eyes. She worked her wrinkled jaw a few times and began:

> It all happened about '42 or '43 [Grandma said]. It was during World War II. We didn't have much gas in those days. No one did. So whenever Herbert took the car somewhere, I tried to go along for the ride.
>
> We lived in Vermont in those days. This time I'm thinking of, Herbert had some business in Claremont. That's in New Hampshire, just across the river. Well, seems Herbert had saved up the gas to go by car. About twenty-five miles. He said we could leave after work Friday. That night we'd have us a good restaurant meal.

Maybe see a movie, too. Then we'd stay in a hotel and drive back the next day.

I don't remember the month, exactly. Sometime in the fall, 'cause it was cool. It was a misty night. I remember Herbert had to keep the wipers going. And it was after dusk when we first saw her. I know it was dark, 'cause I remember first seeing her in the lights ahead.

Neither Herbert nor I spoke. He slowed down, and the girl stopped walking. She just stood there on our side of the road. Not hitching, exactly. But she sure looked like she wanted a ride. It was a lonely road, and there weren't many cars.

First Herbert passed her, going real slow. Then he backed up to where she was. I rolled down my window. She was a pretty little thing, about eighteen or twenty. A round face, and big round eyes. Brown hair, cut straight. The mist kind of made her face shine. But the funny thing was what she was wearing. Only a thin lavender party dress. In that weather!

Well, I don't remember that anybody did any asking. I just opened the door. She climbed into the back seat. Herbert started up again. Finally I asked her where she was going.

"Claremont." That was all she said at first. She had a light, breathless voice. Like it took a whole lung full of air to say that one word.

"You're lucky," Herbert said. "We're going all the way."

The girl didn't reply. We rode on a little ways. I turned around once or twice, but the girl just smiled. Sort of sadly. Anyhow, I didn't want to stare at her. But who was she? Why was she walking on a lonely road at night? I've never been the kind to pry into other people's business. So what I did then was, well, I'd taken off my sweater when the car got warm. I offered it to her, and she put it on.

The mist turned to light rain. Just before we got to the river, Herbert broke the silence. "Where are you going in Claremont, Miss?"

There was no reply.

"It's coming on to rain," Herbert said. "And we got time to deliver you."

"Oh," the girl breathed. "Could you *really?* That would be——— That would be *nice.* To my parents' house. Corner of Bond and Mason."

"Claremont must be a nice place to grow up," I said. But again, there was no sound from the back of the car. You couldn't even hear her breathing. I just settled back into my seat and enjoyed the trip. We crossed the bridge and headed into town. Then Herbert turned right onto Bond Street.

We rode along, looking at the street signs. Mason was way out. There was only one house on the corner, on the opposite side. Herbert made a U-turn and stopped the car.

There was no one in the rear seat!

I looked at Herbert. He looked at me, his eyes popping. I hunched up so I could see the back floor. Nothing. Just a little wetness where her feet had been.

"Where'd she get out?" Herbert asked.

"At a stoplight?" I wondered. But we both knew it couldn't be. It was a two-door car. We'd know it if a door opened. Both of us looked at the rear windows. They were closed, as they had been. Neither of us had felt a draft.

Yet there had to be some explanation. "Come," Herbert said. We hurried toward the house. It was a big, square box-like building. Lights were on in nearly every room. Splotches of brightness covered the wet lawn.

The door had a name on it: J. R. Bullard. It was opened by a long-faced man about fifty.

"Excuse me," Herbert said, "But there seems to be some mystery. You see, your daughter———"

"Daughter?" said the man. "Why, we don't have any daughter." A small woman, some years younger, now stood at his side.

"Well———" Herbert began.

"We *did* have a daughter," the woman said. "But Carol is deceased, you see. She was buried in Calhoun Cemetery four months ago."

Herbert gripped my arm. We both knew Calhoun Cemetery. It was on the Vermont side of the river. "Then who———?" Herbert wondered aloud. Suddenly he looked embarrassed. "Excuse us," he muttered. "It's all a—a mistake."

"Just a minute," I said. "Would you mind telling us what Carol looked like?"

The couple exchanged glances. If they were worried, it wasn't about Carol. It was about *us*. "A little on the short side," the woman said, almost to herself. "A round face. Big round eyes. Dark straight hair, cut in bangs."

Herbert's hand was a lobster claw on my elbow. We excused ourselves in a hurry. Back in the car, we sped away through the night. Then we drove around for hours, looking. Across the bridge. Down every little

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> road. Back into Claremont. Near every stoplight. Along Bond Street.
>
> But we both knew the search was futile. There was only one answer. What we'd had in our car, sitting on the back seat and even talking, was the ghost of Carol Bullard. And the amazing thing was that we had proof. A ghost, you see, cannot cross water. That was why, when we came to the river, the ghost had only one choice: to disappear!

Grandma stopped talking. I thought that was the end of her incredible story. But no. There was more:

> And that isn't all [Grandma went on]. That night—the night that it happened—we were both pretty edgy. Didn't get much sleep, either. Not till the next morning did we think of my sweater. It had disappeared with the ghost.
>
> That was a really good sweater. Almost new. You see, we didn't have much money. And it was wartime. Clothes were hard to come by. But once in a while I'd blow a week's pay on something really nice. Something that would last for years—like that sweater.
>
> Now listen: it's like this. On the way home, we thought we'd swing around by Calhoun Cemetery. We wanted to find a certain gravestone. It would say "Carol Bullard" on it. So we did just that. It took a long time. But finally we found the new graves. And there, at last, was the stone. A small flat stone. Just "Carol Bullard" on it. No dates; nothing more. But next to the stone, neatly folded up, *was my sweater!*

True—or not? You decide.

SELECTION "Frozen Citizens"

PERFORMANCE OBJECTIVES Students will be able to:

1. recall literal information.
2. identify writer's point of view as it is expressed in the selection.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of MAKING DECISIONS

Discussion/development of idea.

Teacher elicits idea of priorities; elicits or explains meaning of word.

Teacher introduces concept of "triage" (explains term; notes etymology); explains concept of sorting of casualities to fix priorities of treatment in wartime.

Teacher elicits students' reactions to this procedure, and notes their reactions on sematic map.

Teacher adds phrase: ESTABLISHING PRIORITIES to semantic map:

MAKING DECISIONS/ESTABLISHING PRIORITIES

Teacher presents to class, or writes on board:

There are five people living on a farm but there is food enough for only four people. There is an 82-year-old grandfather; a couple both 40 years old, but the wife has tuberculosis; and two children -- a boy 12 years old and a baby girl 2 years old. To whom will you give the food? Why?

Teacher encourages several points of view from students. As long as answers have substantive support, teacher does not seek closure.

T: Today's story deals with a similar problem.

Vocabulary Development:

T: Before we start reading the story, let us go over a few words which you may not know.

Words to be presented in contextual sentences:

ceremony--note: wedding, graduation ceremony
Resuscitation--note structural analysis -- resuscitate re: again
suscitare (L.): to revive
resuscitation: act of bringing someone back to life or consciousness

Students enter words in WORD BANKS.

DEVELOPMENT

Teacher reads aloud paragraphs 1 and 2, pages 94 - top of 95.

T: When do the events in the story actually take place (1880)

T: What problems existed in New England that winter?
(shortage of food; bitter cold)

T: "Dragged out into the bitter cold. Then they were left overnight in the snow." -- How does it make you feel when you visualize that scene?
(horror; shock)

T: You are going to read what happens after this, and what you read may surprise and shock you even more.

T: As you read, think about the questions below. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

T: Try to answer the questions from memory, without looking back.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. Why are the 6 people dragged out into the bitter cold and left overnight?
   (to freeze)
2. What happens to them the following morning?
   (buried)
3. How do the people in the cabin behave as they work that night, and then the following morning?
4. What does the visitor observe when he comes back in the spring? How do the 6 people react?

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

T: After I read the first two paragraphs, we agreed that we felt shock and horror at the whole idea of what happened in 1880.

T: We now see that the people in the cabin feel differently.
(Review students' answers to q. 3)

T: -- and the 6 people themselves have an unusual reaction when it's all over. (Students' answers to q. 4)

T: How does the author feel? (see last sentences, p. 95; also, note phrases that express author's attitude: casual, regular way; people seemed to think nothing of it, etc.)

SUMMARY/EXTENDED BRAINSTORMING

T: The author did not feel horrified, as we did. How do we feel about that?

T: Can we add any new ideas to our semantic map?

Varied points of view are acceptable. As long as answers have substantive support, teacher does not seek closure.

APPLICATION/HOMEWORK

Imagine that it is 1880, that you are Mary Boltè, the author of this story, and that you are in Vermont in the middle of an exceptionally cold winter.

You are one of several people who is to be frozen the following morning, to be revived in the spring.

In a well-planned paragraph (3-5 sentences), describe how you feel about what is to happen to you the next morning.

Remember: you are the author, so you must express her feelings about this procedure.

Frozen Citizens

New England has many strange stories. One of the oddest is about the freezing of old or ill people. This was done, it is said, during the winter months. In that way, the young and the healthy were sure to get enough of the short food supply.

Don't laugh! Not yet. In 1939, a Vermont newspaper printed an account of this practice. The author was not named. He or she got the story from a grandfather. It happened one January in the 1800s. The grandfather was there when six people, drugged and naked, were taken from a cabin. They were dragged out into the bitter cold. Then they were left overnight in the snow.

This ceremony was held with great calmness. The people even joked as they worked. Afterward, they returned to the cabin. Then came a night of easy sleep.

In the morning, first came a hearty breakfast. Next, the group asked the visitor to watch the rest of the ceremony. The lifeless bodies were now partly covered by fresh snow. They were put into a ten-foot box. They were padded with straw and cloth. Boards were nailed over the top. (For protection against wolves, the article said.) Finally, the box was covered with evergreen branches. All this was done in a casual, regular way. The people seemed to think nothing of it. The visitor was asked to come again the next spring. If he wished, he could watch the resuscitation. The frozen persons would be needed for the planting of corn.

In May the visitor returned. Some snow was still on the ground. He watched as the bodies were taken from the box. They seemed as stiff as before. Then large tubs were filled with warm water. The bodies were added, heads slightly raised. More hot water went into the tubs. Soon color began to return to the cheeks. When breathing began, small amounts of liquor were given. This was followed by a hot meal in the cabin. After eating, all six seemed lively and talkative. They were quite rested after their four-month sleep. They were ready for the spring planting.

As far as is known, this strange practice has not continued to the present day. But many old Vermonters might still welcome such an escape from their long, hard winters.

SELECTION "The House"

PERFORMANCE OBJECTIVES Students will be able to:

1. infer the main idea of the selection.
2. draw conclusions about the main character.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of GHOSTS

Discussion and development of this topic.

Teacher elicits concept that ghosts are often considered to be weird, strange creatures.

Teacher presents vocabulary word "phantom" in contextual sentence; elicits explanation for word; notes its synonymy with "ghost."

T: We are going to read a story in which the word "phantom" is important.

Vocabulary Development:

T: Before we start reading, let's go over a few words from the story which you may not know.

Words to be presented in contextual sentences:

chateau
grove

Students enter words in WORD BANKS.

Teacher elicits (or provides) explanation that "linden" and "poplar" are names of trees.

DEVELOPMENT

Teacher reads aloud paragraphs 1 - 3, p. 115.

T: Who is telling the story?
(a woman)

T: What is she describing?
(a dream)

T: What do you think happens in the rest of the story?

T: As you read, think about the questions below. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. After a few months, what does the woman decide to do?
2. What does she find? Who is there?
3. What surprises her at the end of the story?

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

T: The story ends with the old man's remark to the woman: ". . . the phantom was you." What do you think the woman might have answered?

T: Who is the old man? Who is he supposed to be?
(death ?) (Point out description of the way he looks, how he dresses, etc.)

T: Do you agree with the old man about the woman? Why?

T: How would you describe the woman? What would she be wearing? How old would she be? educated? wealthy? How would she behave: in a controlled manner? hysterically?

Varied points of view are acceptable. As long as answers have substantive support, teacher does not seek closure.

Teacher may establish format for informal debate.

SUMMARY/EXTENDED BRAINSTORMING

T: What can we now add to our semantic map? (It may be that respectable, ordinary people can be ghosts.)

T: Why is that idea more shocking than our original idea that ghosts are weird, strange creatures? (Open-ended discussion.)

APPLICATION/HOMEWORK

Imagine that the owners of the house in the story are suing the woman on charges that she haunted their house and drove them away.

Would you become the lawyer in defense of the woman?

Or would you take the case for the owners, because you think the woman really was a ghost?

In a well-planned paragraph (3 - 5 sentences), explain which side you would represent, using evidence from the story to support your case.

The House

TWO YEARS AGO," SHE SAID, "I WAS VERY sick. I realized that I was dreaming the same dream night after night. I was walking in the country. In the distance, I could see a white house. It was long and low, surrounded by a grove of linden trees. To the left of the house was a field and some tall poplar trees. The tops of the poplars could be seen from far off. They were swaying above the lindens.

"In my dream, I was drawn to this house. I walked toward it. A white wooden gate closed the entrance. I opened it. Then I walked along a graceful, curving path. The path was lined by trees. Under them I found spring flowers that faded the moment I picked them. At the end of the path, I was only a few steps from the house. In front of it, there was a great green lawn. It was clipped bare, like the English lawns. A single bed of violet flowers surrounded it.

"The house was built of white stone. It had a slate roof. The door—a heavy wooden door—was at the top of some steps. I wanted to visit the house. But no one answered when I called. I was very, very disappointed. I rang and rang. I shouted—and finally I woke up.

"That was my dream. For months it kept coming back. Each time it was exactly the same, in every detail. Finally I thought: Surely I must have seen this house as a child. I must have played on this lawn. But I could never find the place again in my memory. Neither could I forget the idea that I must have seen it. More and more, that idea filled my thoughts. At last I knew what I must do. I'd learned to drive a little car. I decided to spend my vacation driving through France. I'd search all summer for my dream house.

"I'm not going to tell you about my travels. I explored the North, the West, the South. I found nothing, which didn't really surprise me. In October I came back to Paris. All winter long I continued to dream about the white house. Last spring I went back to my old habit of making trips to the outskirts of Paris. One day I was crossing a valley near l'Isle-Adam. Suddenly I felt a pleasant shock. It was a strange feeling. A very strange feeling! Like suddenly recognizing people or places you have loved in the past.

"I had never been in that particular valley before. But I was perfectly at home in it! On my right were the tops of some poplars. They stood out above a grove of linden trees. Through the leaves I could see the house. Then I knew that I had found it! This was my dream chateau! I knew what I would find a hundred yards ahead. There would be a narrow road cutting across the highway. The road was there. I followed it. It led me to a white gate.

"There began the path I had so often followed. Under the trees were the same spring flowers. Then I came to the great green lawn. I saw the little flight of steps. At the top was the huge wooden door. Moving quickly, I ran up the steps and rang the bell.

"I was worried. I was afraid no one would answer. But almost at once, a servant appeared. It was a man. He had a sad face, very old. He was wearing a black jacket. Oddly, he seemed very surprised to see me. He looked at me closely without saying a word.

" 'I'm going to ask you a favor,' I said. 'A rather strange favor. I don't know the owners of this house. But I'd be very happy if they'd let me visit it.'

" 'The chateau is for rent, Madame,' he said. His voice seemed somehow sad. 'And I am here to show it.'

" 'For rent?' I exclaimed. 'What luck! It's too much to have hoped for. But the house is so beautiful! Why aren't the owners living in it?'

" 'The owners did live in it, Madame. They moved out when it became haunted.'

" 'Haunted?' I said. 'That will scarcely stop me. I didn't know people in France still believed in ghosts. Even people in the country.'

" 'I am forced to believe in them, Madame,' he said seriously. 'You see, I myself have met, on the path at night, the same phantom that drove the owners away.'

" 'What a story!' I said, trying to smile.

" 'It is not a story, Madam,' the old man said. He gave me a stern look. 'And you least of all should laugh at it. For you see, the phantom was you.' "

SELECTION "The King O' the Cats"

PERFORMANCE OBJECTIVES Students will be able to:

1. recall literal information from the selection.
2. draw conclusions about events in the story.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of CATS

Discussion and development of this topic.

Teacher elicits contrasts: cats can be playful creatures, make good pets for the family;

vs.

cats can be sinister (define term); they like privacy; solitude; darkness

Teacher elicits students' experiences with cats.

Teacher/students discuss hit show on Broadway, based on poems about cats written by famous poet.

T: Today's story is about cats, perhaps like one you've known.

Vocabulary Development:

T: Before we read the story, here are a few words which you may not know.

Words to be presented in contextual sentences:

sexton
coronet
pall
solemnly -- note structural analysis

Students enter words in WORD BANKS.

DEVELOPMENT

Teacher reads aloud first paragraph, p. 123; asks class to visualize setting: time, place, peaceful atmosphere of house.

T: Who is Old Tom?
(the cat)

Teacher continues reading on p. 125, through: " 'Meow!' said Old Tom again."

Teacher asks class to visualize procession: carrying of coffin (cf. royal funeral procession, crown on coffin, etc.); at every third step: cry of "Meow!" Establish mood of solemnity. (Teacher or student volunteer may demonstrate procession.)

T: What had the sexton been doing? Where?

T: What does he see?

T: What do you think is going to take place now?

T: Read the rest of the story, to find out what happens next. As you read, think about the questions below. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

T: Try to answer the questions from memory, without looking back.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. Who was Tim Toldrum?
2. Who is Tom Tildrum?
3. Why is the wife so upset at the end that she screams?

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

T: If you were in the room with the sexton, his wife, and Old Tom at the end of the story, how would you have reacted? Why?

T: What do you find shocking about cats? -- that they bury their dead?
-- that they select a king?
-- that they can talk?

(open-ended discussion)

SUMMARY/EXTENDED BRAINSTORMING

T: What explanation do you think the sexton and his wife would give for the events that took place? Do they believe Old Tom? Do you?

As long as answers have substantive support, teacher does not seek closure.

APPLICATION/HOMEWORK

What happens to Old Tom after he disappears up the chimney?

Imagine that you are able to follow him and observe where he goes and what he does.

Write a brief letter to the sexton and his wife (3-5 sentences) telling them what happens to Old Tom after he leaves their house.

The King O' the Cats

ONE WINTER EVENING THE SEXTON'S WIFE was sitting by the fireside. Beside her, on the floor, was her big black cat. Old Tom was half asleep. He was waiting for his master to come home.

They waited and they waited. But still the sexton didn't come. At last he came rushing in, out of breath.

"Who's Tommy Tildrum?" the sexton called out. He spoke in a wild way. Both his wife and his cat stared at him. What was the matter?

"Why, what's the matter?" said his wife. "And why do you want to know who Tommy Tildrum is?"

"Oh, I've had such a time. I was digging away at old Mr. Fordyce's grave. I sat down to rest. I suppose I must have dropped asleep. I woke up hearing a cat's *meow.*"

"*Meow!*" said Old Tom in answer.

"Yes, just like that. So I looked over the edge of the grave. And what do you think I saw?"

"Now, how can I tell?" said the sexton's wife.

"Why, nine black cats! All like our friend Tom here. All with a white spot on their chests. And what do you think they were doing?"

"Well, how can I tell?" said the sexton's wife.

"Carrying a small coffin, they were. A small coffin covered with a black velvet pall. And on the pall was a small coronet, all of gold. And at every third step they took, they all cried out together, '*Meow.*' "

"*Meow!*" said Old Tom again.

"Yes, just like that," said the sexton. "And they were coming nearer and nearer to me. I could see them more clearly. Their eyes shone out with a sort of green light. Well, they all came toward me. Eight of them were carrying the coffin. And the biggest, he was walking in front. For all the world, he looked like——— But look at our Tom! See how he's looking at me? You'd think he knew all I was saying."

"Go on, go on," said his wife. "Never mind Old Tom."

"Well, as I was saying, they came toward me. They were walking slowly and solemnly. And at every third step they all cried together, *'Meow.'* "

"Meow!" said Old Tom again.

"Yes, just like that. By and by they came and stood right opposite Mr. Fordyce's grave. Then they all stood still. They looked straight at me. I did feel strange, I did. But look at Old Tom! He's looking at me just the way they did!"

"Go on, go on," said his wife. "Never mind Old Tom."

"Now, where was I? Oh, they all stood still, looking at me. Then the one that wasn't carrying the coffin came forward. He stared straight at me. And he said to me—yes, *said* to me—with a squeaky voice, 'Tell Tommy Tildrum that Tim Toldrum's dead! So that's why I asked you who Tom Tildrum was. For how can I tell Tom Tildrum that Tim Toldrum's dead if I don't know who Tom Tildrum is?"

"Look at Old Tom! Look at Old Tom!" screamed his wife.

And well he might look. For Tom was swelling up, and Tom was staring. And at last Tom cried out, "What—Old Tim's dead! That means I'm King o' the Cats!" Then he rushed up the chimney and was nevermore seen.

SELECTION "The Story of An Hour"

PERFORMANCE OBJECTIVES: Students will be able to:

1. infer the main idea of the selection.
2. identify information in the story which describes the feelings and personality traits of the main characters in the selection.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of CONTROL

Discussion and development of above concept.

Teacher elicits synonyms for control: willpower, determination, strength of personality, etc.

Teacher develops with students concept of a strong will, comparison between self-control (inner strength) and control over others.

Teacher develops with students concept of freedom vs. repression (holding back; holding tight to one's emotions; also: repression as strict control over something or someone else.)

Teacher adds these terms to semantic map.

T: Today we are going to read a story that deals with the ideas we have talked about.

Vocabulary Development:

T: Before we start the story, let's go over some words which you may not know.

Words to be presented in contextual sentences:

elixir
abandonment--note structural analysis
monstrous--note structural analysis

Students enter words in WORD BANKS.

DEVELOPMENT

Teacher reads aloud paragraphs 1-4, p. 141.

T: What kind of story do you think this will be?

T: Read the rest of the story, to find out more about this woman and her husband.

T: As you read, think about the following questions. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. At the beginning of the story, how does Louise feel about the news of her husband's death?
   (upset)
2. What feeling is Louise "trying to fight back with her will"?
   (pleasure that he is dead)
3. Why is she trying to do this?
   (inappropriate feeling)
4. What is the "monstrous joy" that held her? Why is it "monstrous"? why a "joy"? (Students explain seeming contradiction in terms.)

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

T: What sort of man is Brently Mallard, according to Louise?

T: How would he describe himself?

T: According to Brently, how does his wife feel about him?

Students cite evidence from text, to support their answers.

SUMMARY/EXTENDED BRAINSTORMING:

T: Do you agree with the doctor's diagnosis of the causes of Louise's death? Why?

T: How does her death relate to the idea we discussed at the beginning -- control?
(Caused by her awareness of his continuing control over her.)

APPLICATION/HOMEWORK:

Imagine that you are Jo, Louise's sister, You have known her all your life, and have known her well. In a well-planned paragraph (3-5 sentences), explain what Louise might have told you about that hour she spent in her room, before the two of you went down the stairs. As Jo, explain what you think caused Louise's death, and why you feel as you do.

The Story of An Hour

LOUISE MALLARD, HER FRIENDS KNEW, HAD heart trouble. For this reason, great care was taken to break the news to her as gently as possible. The news was that her husband was dead.

It was her sister Jo who told her. The news came in broken sentences, in hints. Her husband's friend Richards was there, too. It was he who had first learned. He had been in the newspaper office when the news came in. There had been a bad railroad wreck. Brently Mallard's name was on the list of "killed." Richards had only taken the time to check the name by telegram. Then he had hastened to the Mallard's home. He had wanted to beat any less careful, less tender friend in carrying the sad message.

She did not hear the story as many women have heard the same. She did not freeze up. She heard the words, and she knew all that they meant. She wept at once. She cried with sudden, wild abandonment in her sister's arms. Finally the storm of grief had spent itself. She went away to her room alone. She would have no one follow her.

There stood a comfortable, roomy armchair. Into this she sank. She felt pressed down by the tired feeling that haunted her body and seemed to reach into her soul.

The chair faced an open window. She could see the tops of trees, glowing with new spring life. The sweet breath of rain was in the air. Far, far off, someone was singing. The notes of the distant song reached her faintly. Countless birds were twittering here and there. There were patches of blue sky.

She sat with her head thrown back. She was quite still, except when a sob came up into her throat and shook her.

She was like a child who has cried itself to sleep and continues to sob in its dreams.

She was young, with a fair, clean-cut face. The few lines in it revealed repression as well as strength. But now there was a dull stare in her eyes. Their gaze was fixed away off on one of those patches of blue sky. It was not a thoughtful gaze. Rather, it showed that all thinking had stopped.

There was something new coming to her. She sat waiting for it, with fear. What was it? She did not know. It was too new, too strange to name. But she felt it, creeping out of the sky. It reached toward her through the sounds, the smells, the colors that filled the air.

Now her chest rose and fell rapidly. She was beginning to recognize this thing that was coming to possess her. She was trying to beat it back with her will. But her will was as powerless as her two slender hands would have been.

Suddenly she stopped fighting. She let herself go. And as she did so, a little whispered word came to her slightly parted lips. She said it over and over under her breath. "Free. Free. Free." The blank stare and the look of terror that had followed it went from her eyes. They stayed clear and bright. Her heart beat fast. The rushing blood warmed and relaxed every inch of her body.

Was it some monstrous joy that held her? She did not stop to ask. Somehow, she knew better. The suggestion was beside the point.

She knew that she would weep again. She would see his kind, tender hands folded in death. . . . The face that had never looked except with love upon her. . . . The face—fixed and gray and dead. But she saw beyond that bitter moment. The long line of years to come would belong to her. To *her! Only* to her! And she spread her arms out to them in welcome.

There would be no one to live *for* during those years.

She would live for herself. No powerful will would be bending her. . . . No blind effort with which men and women believe they have a right to force a private will upon another person. Yes, that was the thing! A kind intention or a cruel intention—it didn't matter. Forcing one's will upon another was still a crime. Or so it seemed to her in that brief moment of clear, bright thought.

And yet she had loved Brently Mallard—sometimes. Often she had not. What did it matter! Love was an unsolved mystery. What could it count for now? Something else was now possessing her. She suddenly knew it as the strongest force she had ever felt.

"Free! Body and soul free!" she kept whispering.

Jo, her sister, was now kneeling outside the closed door. Jo's lips were to the keyhole. "Louise, open the door! I beg you, please! Open the door. You'll make yourself sick. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself sick." No; she was drinking in the very elixir of life through that window.

Her thoughts were running riot. They raced through the days ahead of her. Spring days. Summer days. All sorts of days that would be her own. She breathed a quick prayer that her life might be long.

She stood up finally. She opened the door to her sister's pleadings. There was a look of victory in her clear eyes. She clasped her sister's waist. Together they went down the stairs. Richards stood waiting for them at the bottom.

Someone was opening the front door with a key. It was Brently Mallard who entered. An unconcerned, very ordinary Brently Mallard. He stood there carrying suitcase and umbrella. He had been far from the scene of the accident. He did not even know there had been one. He looked amazed at Jo's piercing cry. Richards made a quick motion to hide him from his wife's eyes.

But Richards was too late.

Soon the doctors came. They said she had died of a heart attack—of joy that kills.

THEME: The Thrill of the Skill: The World of Sports

TEXT: The Challenge of Sports

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SELECTION "Olga and Nadia -- Two Stars of Gymnastics"

PERFORMANCE OBJECTIVES Students will be able to:

identify information in the selection which describes the personality traits of the two characters, and will recognize similarities and differences between them.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of GYMNASTICS

Teacher uses root "gym" and elicits, through contextual clues, meaning of gymnasts; gymnasium; gymnastics.

Discussion and development of above topic. Students describe TV coverage of gymnastics, gymnastics class in school, etc.

T: Today's story deals with two gymnasts, Olga Korbut and Nadia Comaneci.

Teacher and students study photographs on p. 3 and p. 5. Students note evident skills involved, appeal of this sport, etc.

Vocabulary Development:

T: Here are some words from today's story that you may or may not know:

Words to be presented in contextual sentences:

achievement--also note structural analysis
agility--also note structural analysis
emotional

Students enter words in WORD BANKS.

DEVELOPMENT:

Teacher reads aloud paragraphs 1-4, pp. 2 - 3.

T: Read the rest of this story to find out more about Olga and Nadia. As you read, think about the questions below. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. What physical conditioning is most important to a gymnast?
2. What did Nadia accomplish in the 1976 Olympics?
3. Why did these 2 young women become world famous in such a short time?
4. What does Olga's crying tell us about her?

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

T: What do you think Nadia would have done if she had tripped, as Olga did?

SUMMARY/EXTENDED BRAINSTORMING:

T: Why is Olga's appeal more personal than Nadia's? Which one would you have most enjoyed watching on TV? why?

Students explain and justify their answers, citing evidence from the story. Teacher elicits specific references to similarities and differences between women.

APPLICATION/HOMEWORK:

If you had to arrange a blind date for a friend of yours, whom would you introduce him to: Olga or Nadia? Why?

In a well-planned paragraph (3-5 sentences) tell your friend about the girl you think he'll like, about her personality, her accomplishments as a sport star, and what you like about her.

Olga and Nadia–Two Stars of Gymnastics

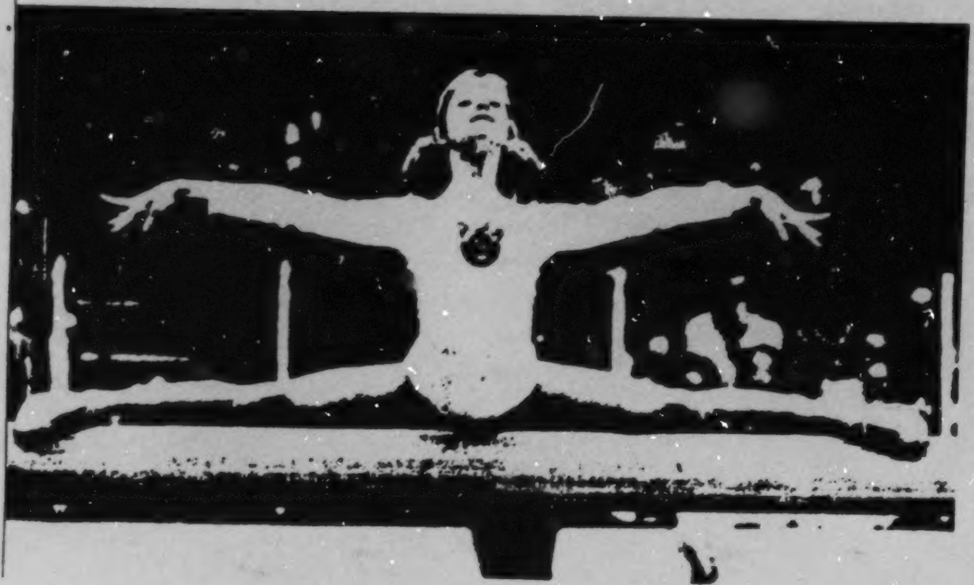
The most graceful athletes in the world may be the gymnasts. Gymnasts perform on bars, rings, and other equipment found in many gymnasiums. Their timing must be almost perfect. Their muscles must be in top shape. They must be able to move their bodies smoothly and apparently without effort.

You have probably tried some gymnastic exercises yourself. You know how hard some of the exercises can be. You may have swung on the *rings.* These rings hang from long ropes and can move in many directions. You may have jumped on the *horse,* a large, stuffed, metal frame. You may have moved along the *parallel bars,* two bars side by side with a space between for your body to move. You may have chinned yourself on the *horizontal bar,* a single bar above your head.

You may even have tried tumbling or have felt the excitement of the *trampoline.* This is a sheet of canvas attached to a strong frame. You can bounce up and down on a trampoline, twisting and turning to your heart's content.

In the 1972 Olympics in Munich, Germany, the gymnastic team from Japan showed great agility in winning gold medal after gold medal. But the individual star of these events was a tiny Russian girl named Olga Korbut.

Olga's performance brought many cheers from the crowd. Olga was 17 and 4 feet 10 inches tall. She had the grace of a star. Olga had developed a new and original move on the



uneven bars. These are like the parallel bars; but they are placed at different heights. Her new move on the uneven bars was called the "back flip." It brought more cheers from the crowd. They loved to watch Olga flying through the air. She seemed to spin so fast it was hard to follow every motion.

Olga won two gold medals and came in second in a third event. She might have done better, but she made one mistake. As *Sports Illustrated* put it, "She seemed to have wings. But at one point, doing a simple *glide kip* (a move to raise the body) that she had done many times before, she tripped. She was clearly out of the running. She went back to the bench and wept. The camera caught every tear." Everyone in the crowd felt sorry for her. They loved her all the more.

During the Olympics, many people watched the events on television. Often one person would say to another, "Did you see Olga?" She became famous overnight. She became so well-known she received letters that were merely addressed "Olga, Moscow"!

It is difficult to stay on top forever. Olga returned to the 1976 Olympics in Montreal to try to repeat her 1972 success. But another star arose, even greater than Olga. It was a bitter period for the young woman who had made headlines only four years earlier.

Nadia Comaneci (Com-a-NETCH) of Romania was even younger than Olga was in 1972. When the 1976 Olympics began, Nadia was 14 years old. To most of the world she was unknown. Everyone knew about Olga, but people asked, "Who's Nadia?" The world soon found out.

When a gymnast performs, different judges give different scores. The scores are added and then an average is taken. Few judges award a perfect score of 10 for any performance. Judges seldom agree exactly on a score. To get a perfect score of 10

from every judge is almost impossible. A perfect score had never been given in an Olympics match.

Nadia made a perfect score. She became famous overnight. And she didn't stop there. She kept on getting perfect scores. By the end of the Olympics, she had been given *seven* perfect scores! Some experts wondered if that achievement would ever be equaled.

Nadia won three gold medals, a silver, and a bronze. For her remarkable efforts she was named the top female athlete for 1976.

What happened to Olga during this time? Olga was also doing well—but not well enough. She won a gold medal as part of the Russian team and a silver medal on her own. But she won no individual gold medals. She tried her best and was still loved by the crowd. But Nadia was just too good.

The two girls have very different personalities. Olga is emotional. Tears flowed in the 1972 Olympics and in 1976. But she smiles and laughs, too. Her face tells what is going on inside her.

Not Nadia. She is calm, cool, always in control. Bela Karolyi has been coaching her since she was six. He has never seen her cry. She seems to have no fear. She can keep her mind completely on her work.

Most gymnasts reach their peak at 18. In 1976 Nadia still had four years to go. At fourteen she showed moves never seen before in gymnastics. People wondered what heights she would reach in the years ahead.

Olga's appeal is personal. The crowd lives with her and suffers with her. Nadia's appeal is different. The crowd doesn't worry, "Will she make it?" Somehow the crowd has complete confidence that she *will* make it. Nadia believes that, too.

SELECTION "Lee Trevino -- Self-Taught Champion"

PERFORMANCE OBJECTIVES: Students will be able to:

1. recall literal information contained in the selection.
2. identify information in the selection which describes the feelings and personality traits of the main character.

PREPARATION THROUGH DIRECTED INSTRUCTION:

Brainstorming: semantic map of GOLF

Discussion and development of the sport, students' experience, etc. Teacher provides background to supplement students' information. (See: pp. 30-52, same text.)

T: Today we will read about a well-known golfer, whom you may have watched on TV.

Teacher and students look at photograph on p. 54, note presence of gallery; discuss spectators' role in golf match.

Vocabulary Development:

T: Before we read about Lee Trevino, let us go over some words from the story which you may not know.

Words to be presented in contextual sentences:

tournament
amateur
qualified
consistent

Students enter words in WORD BANKS.

DEVELOPMENT:

Teacher reads aloud paragraphs 1 and 2, p. 53.

T: What do we know about Lee Trevino?

T: What makes him a "colorful personality?"
(define term, if necessary)

T: The rest of the story tells more about Lee and his career. As you read, think about the questions below. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

T: Try to answer the questions from memory, without looking back.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. How did Lee get started in golf?
   (self-taught)
2. How did he make history in the 1968 Open?
3. According to this selection, how has Lee been doing recently?
4. Does the author expect things to change from now on? Why?
   (Trevino's perseverence, determination)

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

T: Some people say, "Lee is really through this time." But others say "Don't worry. Lee will be back!"

Which statement do you agree with? Why?

SUMMARY/EXTENDED BRAINSTORMING:

T: What is there about golf, and about Lee Trevino as a person, that makes some people want to be one of "Lee's Fleas"?

T: Would you want to be one of them?

Teacher encourages several points of view from students. As long as answers have substantive support, teacher does not seek closure.

APPLICATION/HOMEWORK:

Lee Trevino appears in a TV ad giving his daughter some hints about playing golf.

Based on what you now know about Lee's personality, his accomplishments, and his career, what important advice could Lee give his daughter about how to achieve happiness and success in life?

Write a well-planned TV script (3-5 sentences) in which you are Lee Trevino, telling your daughter what helped you in your life.

Lee Trevino–Self-Taught Champion

"I had to quit smoking on the golf course because I nearly choked to death while I was talking." These are the words of one of the most colorful personalities in professional golf, Lee Trevino. Lee does love to talk. He loves to joke. He enjoys life. He is outgoing, relaxed, and friendly. During a tournament he is followed on the course by a small army of people, who are very fond of him. These followers, called "Lee's Fleas," prove he is one of the most popular players in the game.

Lee has earned his happiness and his popularity. He has won a great deal of prize money. Usually, after winning a tournament, he writes a check for several thousand dollars to a local orphanage or charity. Lee remembers when his life was hard. He seems to appreciate the good fortune that has come to him and wants others to share in it.

Lee was born in Dallas, Texas, in 1939. He was raised by his mother and his grandfather, who had come to America from Mexico. The family had very little money. They lived in a house that stood near the golf course of the Glen Lakes Country Club. Lee used to watch the golfers play. "That looks like fun!" he decided.

At the age of six, Lee found an old golf club. He cut it down to a smaller size. He made up a two-hole course in his backyard and began to play. He was entirely self-taught. He developed what experts call "a terrible flat baseball swing." Even now his swing makes other golf pros shudder.

In his early teens, Lee became a helper to the groundskeeper at the country club. He did some caddying. That is, he carried a bag of clubs around the course for other golfers. He also played a few holes at a time. One day, at the age of 15, he played a *round* of golf. That is, he played a complete course of 18 holes. His score was a dazzling 77! Many a golfer is happy to "break 100" (score under 100). Lee was good even then.

Lee joined the Marines at 17 and played golf with Marine teams. He was discharged from the service in 1961 and took a job at Hardy's Pitch-N-Putt par-3 golf course in Dallas. Lee used to tie a Dr. Pepper soft-drink bottle to the end of his club and still hit the ball 100 yards. A soft-drink bottle is not designed for driving golf balls!

In 1965, Lee entered some tournaments. He placed first in the Texas State Open, second in the Mexico City Open, and fifth in the Panama Open. *Open* tournaments admit both professionals and amateurs. They draw the best golfers in the world.

Lee had made a fine beginning. But by 1967 he was discouraged. He decided not to spend the $20 registration fee for the United States Open trials. Without telling him, his wife sent in the money. Lee qualified for the finals by scores of 69 and 67, the best in the nation.

Lee finished fifth in the Open that year and was named Rookie of the Year by the Metropolitan Golf Writers Association. Lee entered the Open the following year and won. He became the third golfer in history to make the United States Open his first major victory. He was also the first player in history to shoot four rounds of 18 holes below par in the Open: 69, 68, 69, 69. This kind of consistent playing requires iron nerves. One or two bad shots can ruin the score on one or two holes. A bad score on one hole affects the total score. Mistakes are not easily overcome.

Lee made another first in 1971. He became the first player to win the United States, Canadian, and British Opens—all in one year! By the beginning of 1973, however, the word was out: "Lee has lost his touch." He played poorly in a number of major tournaments. Then in February came an important tournament in Florida. Lee had become dissatisfied with his clubs, so he borrowed a friend's set. Lee went on to win the tournament, one of the richest of all.

Then came another unhappy period for Lee. For 13 months he went without a victory. But in March 1974 he entered the Greater New Orleans Open Golf Tournament and played on the Lakewood Country Club course. Three years before, Lee had walked off this course in disgust. At that time, he said he'd never return.

Lee returned and again made golf history. He won the tournament by shooting 21 under par for 72 holes. He didn't shoot a single bogey. That means for 72 holes he never once shot a hole over par. He was 8 strokes ahead of his nearest rival. And so began another series of victories for Lee Trevino.

On August 11, 1974, Lee won the PGA Championships at Tanglewood Golf Club in North Carolina. A month later, on September 9, 1974, he won the World Series of Golf in Akron, Ohio. For this victory he had to defeat Gary Player in a "sudden-death play-off." The two golfers had tied and had to play extra holes to decide the winner.

On March 9, 1975, Lee won the Florida Citrus Open. Then came another time of disappointment for Lee. Perhaps an unusual accident brought Lee bad luck.

On June 27, 1975, while playing in the Western Open in Oak Brook, Illinois, Lee was struck by lightning. Two other players were also struck: Jerry Heard and Bobby Nichols. Jerry was able to complete the course and came in fourth. Lee and Bobby did not return.

Lee went on to play in other tournaments, but other players were the winners. Some people said, "Lee is really through this time." But others who know Lee better shook their heads and said "Don't worry. Lee will be back!" Lee had indeed traveled a long way from that two-hole golf course in his own backyard.

SELECTION "Volleyball -- the Lighthearted Sport"

PERFORMANCE OBJECTIVES: Students will be able to:

1. recall literal information.
2. infer main idea of the selection.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of TEAM SPORTS

Discussion and development of this topic. Students give examples of personal experiences in various team sports. Teacher directs students' attention to requirements of sports: space needed, cost, equipment, special playing conditions required in some sports: compares these requirements with simpler needs of games such as volleyball.

Students add details of experiences playing volleyball in gym, etc.

Teacher and students study photograph on p. 76, note evidence of vigorous action, fast play, etc.

T: Today's reading is about volleyball, and you may find out some things about it that you didn't know.

Vocabulary Development:

T: Before we start reading, let's go over some words from the article which you may not know.

Words to be presented in contextual sentences:

lighthearted--also note structural analysis
international competition--also note structural analysis
principles
Brigade (any group of people organized to do a particular thing)

Students enter words in WORD BANKS.

DEVELOPMENT:

Teacher reads aloud 3 paragraphs on p. 75.

T: How does volleyball differ from other team sports, such as baseball or football?

T: Read the rest of the selection to find out more. As you read, think about the questions below. When you have finished reading, write your answers in you notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

T: Try to answer the questions from memory, without looking back.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. Of all of volleyballs' good features, what are 2 that are mentioned several times in this article?
   (good exercise and fun)
2. In what way is volleyball similar to tennis?
   In what way it is different?
3. It's now more than 85 years since William G. Morgan invented this game. If he could see the way the game has developed, what do you think would surprise him the most?

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

SUMMARY/EXTENDED BRAINSTORMING:

What more information about volleyball can we now add to our semantic map? What did you find out about it that you didn't know before?

APPLICATION/HOMEWORK:

Imagine that you are the director of a sports program at a local playground. You are trying to organize a volleyball team to play exhibition games in the neighborhood.

You do not have any money to offer well-known sports figures, but still you would like to interest some of them in playing on your new team.

Which sports stars would you invite?

Write a short invitation (3-5 sentences) to 1 or 2 of these people (men or women), telling why you think they would enjoy playing volleyball, and why it would be a better tournament if they join the team.

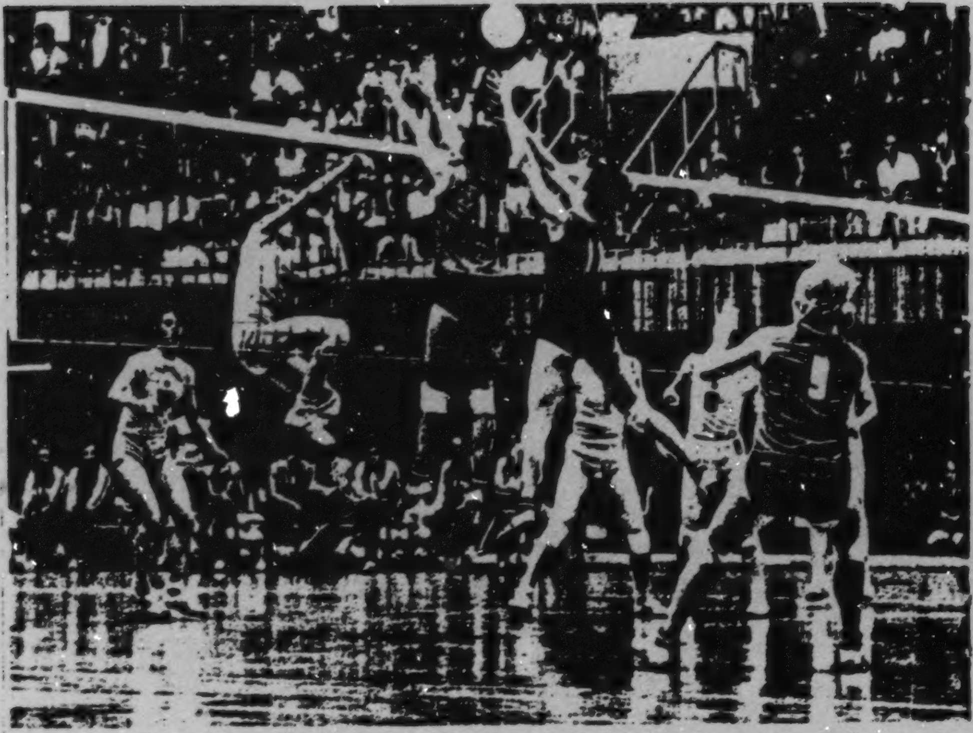
Be sure to give the names of the people you are inviting!

Volleyball–The Lighthearted Sport

Many sports use a lot of space. A golf course has acres of lawn, ponds, and forests. Football, baseball, and soccer require large playing fields.

Many sports make use of special playing conditions and a lot of equipment. Ice skating and ice hockey take place on a frozen surface. Skiing requires expensive equipment and lift tickets as well as travel to skiing areas. Lacrosse players need gloves, padded clothing, and sticks. Football teams spend thousands of dollars just on equipment.

Some sports, however, have very few frills. Volleyball belongs in this group. All one has to do is set up a net, or just a line between two poles. Find a volleyball and a few lively friends and you will be ready to begin.



Because volleyball is so simple, it is popular everywhere. It is played in school playgrounds and gymnasiums, on front lawns, at summer camps. In short, it can be played wherever people get together for a little exercise and some fun. It is also a sport played by teams at the Olympics.

The rules of volleyball are simple. An "official" game is played with six players on each side. Your purpose is to send the ball over the net so it will hit the ground on the other side. The opposing team tries to send it back before it hits the ground and make it hit the ground on your side. Players may hit the ball with any part of their body above the waist.

The volleyball court is 59 feet long and 29 feet 6 inches wide. The top of the net is 7 feet 11 inches above the ground. The net divides the court in half.

The game begins by the ball being hit across the net by the player who is standing in the rear right-hand corner of the court. When the ball flies over the net, the opposing team tries to hit it back. Players may hit the ball from one to another before sending it back.

Only the team that is serving the ball (starts it into play) can score a point. If the serving team gets the ball to touch the ground on the other side of the net, it scores a point. If the ball falls to the ground on the serving team's side, no point is scored. The ball then goes to the opposing team and they get a chance to serve.

After a team has served, the players rotate positions. The next time they get a chance to serve, a new player is the server. Fifteen points wins a game. But the winners must win by two points. If the score is 14–15, the teams must keep playing until one side is ahead by two points.

"Pickup" volleyball games can be played with a few or a dozen. Anyone can play. Volleyball can mix eight-year-olds and lively eighty-year-olds. If there are 21 persons at a picnic, sides can quickly be set up. An extra person on one side doesn't make too much difference. The score is less important than the laughter and the exercise.

Volleyball is the invention of one person. In 1895, William G. Morgan was a gym instructor at the YMCA in Holyoke, Massachusetts. He wanted to provide a lively game that could be played indoors or out. He also wanted a game for a lot of players. So he took some of the principles of tennis and combined them with ideas from other sports. The result was volleyball.

Once upon a time, volleyball was strictly an American sport. It has since spread around the world. There are international competitions and it is a game played at the Olympics!

Volleyball is a good body-conditioner. The London Fire Brigade adopted volleyball as a pleasant way to keep in shape. Volleyball is fine exercise. Even more important, it is a lot of fun.

SELECTION "Arthur Ashe -- 'Mr. Cool' of Tennis"

PERFORMANCE OBJECTIVES Students will be able to:

1. recall literal information.
2. identify information which describes the feelings and personality traits of the main character.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of TENNIS

Discussion and development of above topic. Students offer personal experiences. Teacher directs students' attention to stories covered thus far: team sports (e.g., volleyball); individual sport (golf); notes--tennis has both.

Teacher and students study photograph, p. 105. (Elicit or explain meaning of "stamina.")

T: How would you describe the action to this photo?

T: Today's story is about this game, tennis, and this star, Arthur Ashe.

Vocabulary Development:

T: Let us go over some of the words from the story which you may not know, before we start to read.

Words to be presented in contextual sentences:

attitude
dominated
triumph
philosophy

Students enter words in WORD BANKS.

DEVELOPMENT:

Teacher reads aloud paragraphs 1-2, p. 104 to top of p. 106.

T: Why does the writer mention: "60 pounds of bare bone?" (Ashe was a very young boy.)

T: The rest of the selection tells about how Arthur Ashe learned to play tennis, and about what kind of person he is.

As you read, think about the questions below. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

T: Try to answer the questions from memory, without looking back.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. Ronald Charity had a great influence on Arthur's game. Who had an influence on Arthur's personality? What was it that Arthur learned from this person?

2. How does Arthur's philosophy of life affect his tennis game?

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

T: If you wanted to learn to play tournament tennis, would you want Arthur Ashe to coach you? why?

T: Would his personality and style suit your personality? In what way would it or would it not?

SUMMARY/EXTENDED BRAINSTORMING:

Students may refer to their texts, previous notes, etc.

T: In what way are the experiences of Lee Trevino and Arthur Ashe similar? (both started when they were young; both worked hard; both are popular with spectators)

In what way are they different? (Lee gets upset; walks off course; loves to talk; is colorful personality. Arthur is more relaxed; controlled and cool.)

APPLICATION/HOMEWORK

(Depending on students' interests and skills, this can either be a homework assignment or an informal classroom debate.)

Whom would you prefer to have around in an emergency: Lee Trevino or Arthur Ashe? Why?

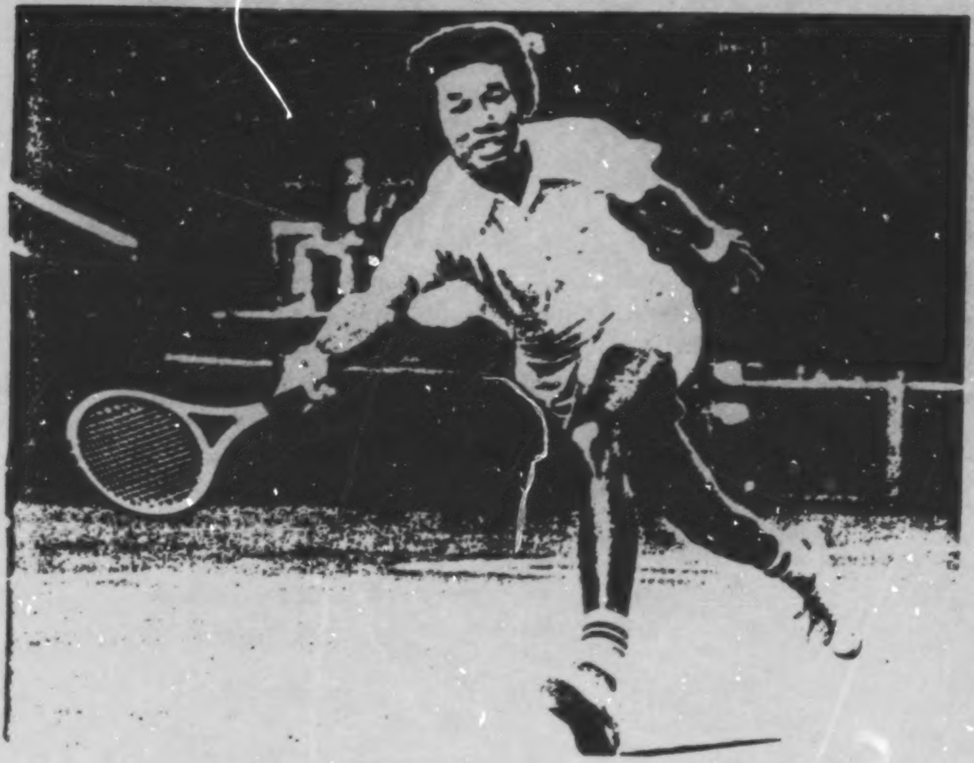
In a well-planned paragraph (3-5 sentences) explain who you would choose, and why. To prove that you have chosen the right man for an emergency situation, give specific examples, from the stories, of the ability and strength of character of the man you have selected.

Arthur Ashe–
"Mr. Cool" of Tennis

At one time, black athletes did not compete in major tennis tournaments. But that is changed now. In 1957 and again in 1958, Althea Gibson won the women's United States singles championships. She also won the Wimbledon tournament each of those years. Then along came Arthur Ashe. Both he and Althea reached the top.

Arthur's father was the playground superintendent of a park near the Ashe home in Richmond, Virginia. Arthur liked to hit a tennis ball against a practice board in the park. When he was still a little boy, he caught the eye of Ronald Charity. Later, Ronald recalled, "It was difficult to tell whether Arthur was dragging the racket or the racket was dragging Arthur."

Ronald loved tennis and began to teach the youngster the game. Although Arthur was "sixty pounds of bare bone," he soon showed his natural ability. When Arthur first tried to swing a tennis racket, he held it like a baseball bat. He used two hands and imitated the baseball swing. It was all he knew. Then Ronald showed him the difference between tennis and baseball.



He taught Arthur where to place his feet when hitting the ball. He explained the different strokes. Under Ronald's watchful eye, Arthur practiced and practiced until he felt at home with the racket.

The other great influence on Arthur's early life was his father. Arthur Ashe, Sr., has a sound philosophy of life. He refuses to get upset over unimportant things. He says, "No one will care a hundred years from now." Arthur, too, began to develop this calm attitude toward life and its problems. This attitude helped him on the tennis courts many times.

Arthur kept improving each year. At college he eventually became number one on the team. In 1963, he became a member of the American Davis Cup team. The Davis Cup was given to tennis by Dwight Davis in 1900. Each year, the nations of the world try to win possession of the cup. It is a symbol of leadership in tennis.

Through the years, America and Australia have dominated the Davis Cup championships. Australia had a long string of victories with only one loss for the years from 1955 through 1962. But 1963 was America's year. The Americans beat the Australians in the final round, 3-2. Arthur Ashe was a member of that team. The next year, Arthur was seeded, or ranked, as the sixth best amateur tennis player in the United States.

The years that followed were times of struggle and triumph. In 1964, Arthur won the Eastern Grass Courts Championship. By then, he was becoming famous. February 4, 1966, was officially proclaimed "Arthur Ashe Day" by the city of Richmond.

Arthur didn't win every tournament he entered. No tennis player wins them all. But Arthur won more than his share. Then in 1968 he reached the very top. In August he won the

National Singles Championship at Longwood. In September he won the United States Open Championship, the toughest of them all. In the finals he defeated Tom Okker in an exciting five-set match.

Arthur continued to be a team player, too. He was a member of the 1968 Davis Cup team that brought the cup back to America. Australia had won it from 1964–1967. Arthur's doubles game continued to be excellent, too. In 1970 he and his partner Stan Smith won the Men's Indoor title and the Men's Indoor Open title in doubles.

On May 1973 Arthur played his good friend Stan Smith in the World Championship of Tennis finals. Arthur had just beaten Ken Rosewall, and Stan had just beaten Rod Laver. Arthur and Stan played a great match. Arthur lost, but his good sportsmanship shone throughout the match. Arthur is not only a top player. He is also a fine person.

The influence of Arthur's father continues to help Arthur. He refuses to be like anybody else. He insists on being himself. His tennis style is controlled and cool. He thinks that is best for him.

Some players have the killer instinct. They look upon their opponents as real enemies during the match. They make each match a matter of life and death. They hit and slash at the ball and try to overpower their opponents by their will to win. When they lose, they suffer for a long time. Arthur was once asked if he has the killer instinct.

"Do I have a killer instinct? No. Sorry. I just don't have a killer instinct. I play the game. That's me. I give it all I've got—people are wrong about that—but if it's not enough, I figure they'll just get someone else."

It would be hard to get anyone better than Arthur Ashe.

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SELECTION "Skydiving -- A Free Fall Into Space"

PERFORMANCE OBJECTIVES Students will be able to:

identify writer's point of view as expressed in the selection.

PREPARATION THROUGH DIRECTED INSTRUCTION

Brainstorming: semantic map of SKYDIVING

Discussion and development of above sport. Teachers and students study photograph, p. 127.

T: How would these people describe the way they felt at this moment, when the picture was taken?

T: Today's story is about this unusual activity, which is becoming more popular all the time.

Vocabulary Development:

T: Let's go over some of the words from the story before we start to read.

Words to be presented in contextual sentences:

consciousness--note also structural analysis
stability--note also structural analysis
maneuvers

Students enter words in WORD BANKS.

DEVELOPMENT:

Teacher reads aloud paragraphs 1-3, pp. 126-127.

T: Could you be one of those people who would be "in no hurry" to release the parachute?

T: Perhaps you'll change your mind as you read the rest of the selection.

As you read, think about the questions below. When you have finished reading, write your answers in your notebooks.

Teacher reminds students that answers are to be written in complete, well-constructed sentences.

T: Try to answer the questions from memory, without looking back.

Questions below are written on board, or distributed on rexos. Words "Guided Reading Questions" introduce the questions.

Guided Reading Questions:

1. According to this selection, what happened in 1912?
2. Why was Harold Harris' jump in 1922 so important in the history of this sport?
3. Why is it better not to just tumble around once you have left the plane?

Students read aloud their answers to questions, and discuss story.

When necessary for purposes of clarification or emphasis, students reread appropriate passage(s) to verify their answers.

T: How is it possible that a daredevil can wait until the last moment before pulling the rip cord?
(even at great speeds, the person knows what is happening)

SUMMARY/EXTENDED BRAINSTORMING:

T: On a scale of 1 - 10 (1 is safest; 10 most dangerous), how would you rate skydiving? Would you want to try it? Why?

T: How would the author rate it?
(elicit evidence for author's enthusiasm)

T: What special skills must a person have to do well in this sport?

APPLICATION/HOMEWORK:

Pretend that some of your friends are thinking of starting a skydiving club.

The local airport, from which the planes would take off and to which they would return, does not think it will be popular enough, and they don't want to invest any money in the idea.

Imagine that you are the author of the selection we have just read. How would you answer the airport officials?

Write a well-planned paragraph (3-5 sentences), telling the officials how you feel about the sport, and why they should support the idea of the skydiving club.

Skydiving–
A Free Fall into Space

You are in a speeding plane, perhaps a mile above the ground. You step to the door of the plane and look down. At that height people are almost too small to be seen. Cars crawl along the roads like toys. You take a deep breath and step into space. Down you fall . . . and fall . . . and fall!

During the first second you fall about 16 feet, but then you fall faster. After 12 seconds you are falling at a rate of about 174 feet each second. You have already dropped nearly 1500 feet. You are falling very quickly. The ground is getting closer. But you are in no hurry to release your parachute. You spread your arms out and almost seem to fly. But you keep an eye on the ground. At the right time you pull a *rip cord*, and a *para*

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chute opens to lower you to safety. A parachute is like a large umbrella that slows your fall.

You have just relived the experience of a sky diver. Perhaps you would like to try out this sport for yourself. Or you might be saying to yourself, "You must be crazy! How could anyone enjoy a sport like that?" But people *do* enjoy the sport. There are men and women who have made hundreds of jumps, purely for pleasure.

For a long time, people believed that a falling person would soon lose consciousness, unless he or she had a parachute to slow the fall. People knew that a parachute jump could be made successfully. After all, in 1912, Captain Albert Berry made a parachute jump from an airplane and lived to tell about it. Parachutes became better and better. But no one wanted to try a free fall without a parachute. And no one wanted to see whether a person could remain conscious during a long free fall.

We have learned many things by accident. Skydiving was made possible by an accident. In 1922, Harold Harris jumped from 2500 feet and failed to find his rip cord. Down he fell, toward sure death. At 500 feet, he had only a few seconds left. He somehow found his rip cord and opened the parachute. He was barely in time. But his experience proved one thing. A person does not lose consciousness during the free fall. Even at great speeds, the person knows what is happening.

Then other persons got an idea. "Let's wait a little longer before pulling the rip cord." They tried waiting an extra second, then a few extra seconds. Soon these daredevils were waiting until the last moment. Skydiving was born.

How close can a parachutist come to landing on a target on the ground? Some people wanted to know. So, different events were set up, starting from different heights. Some events were even held at night! The first college championships were held in 1962. There have been many matches between teams from different countries.

During free fall, skydivers don't just tumble any which way. They know that body position sets the speed of the fall. By falling flat, with legs and arms stretched out, they will reach a top speed of about 120 miles an hour. Falling straight up and down, they will go a lot faster. They may reach a maximum speed of 180 miles an hour. Higher up in the sky, where the air is thinner, speeds may be even greater.

There are many maneuvers in skydiving. The *arch* position is the most important to learn. The body is parallel to the ground. This position is the safest. It offers great stability. The diver can keep his eye on the ground. He can easily pull the rip cord.

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There are other positions, too. In some falls, the skydivers move around. They may turn, twist, and roll. They may pass a stick from one to another. In competition, a four-person team jumps from about 12,500 feet and passes a stick four or five times. The divers open their parachutes at about 2500 feet. At this point they have reached speeds up to 180 miles an hour.

Thrilling? It certainly is. Dangerous? Yes. But skydivers say that the danger is less than it seems. The risk of being hurt is about 80 times as much as taking part in a football game. There have been many deaths, too. A death occurs once in 17,000 jumps. Still, skydivers say that the joys of skydiving outweigh the dangers.

For the skydiver, the first jump is the "moment of truth." When she or he steps out of that speeding plane and heads toward the ground, there's no turning back. Would you like to try skydiving?

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Module 8.

Infusion of Career Education in Communication Arts

Curriculum is the foundation of the educational process. It represents the skills and knowledge that students are expected to assimilate and eventually master. It must be emphasized that career education strategies/concepts are not meant to replace the existing curriculum. Instead, career education seeks to extend and reinforce the regular curriculum by providing complementary strategies that will improve pupil performance in the basic subject areas and enhance their awareness of career and career options. The effectiveness of career education in improving basic skills lies in one of these teaching strategies: infusion.

Infusion is the process or strategy that allows the teacher, through the daily lesson, to demonstrate to the student the relevance and application of the specific curriculum area/topic to the real world, while contributing to the student's personal growth and career development.

Career education aims at imparting skills and knowledge in all three domains of education:

- The Cognitive: which consists of facts, figures, and abstractions
- The Affective: which consists of emotions, feelings, concerns and values
- The Sensory-motor: which consists of motor and manipulative skills and coordination

Career education aims, then, at the heart (the affective domain), the hands (the sensory-motor domain), and the head (the cognitive domain.

The elements of career education that deal with the heart (the affective domain) are:

- self-awareness
- decision-making skills
- attitudes and appreciations

The elements of career education that deal with the hands (the sensory-motor domain) are:

- beginning competencies
- employability skills

*This introductory material has been abstracted from:

1. Project ASCEND - Office of Occupational and Career Education, Career Education Unit, NYC Board of Education

2. Implementing Career Education - A Staff Development Instructional Guide - Source Book Office of Occupational Career Education, Career Education Unit, NYC Board of Education

3. Career and Occupational Education Handbook - Office of Occupational and Career Education, Career Education Unit, NYC Board of Education

The elements of career education that deal with the head (the cognitive domain) are:

- career awareness
- educational awareness
- economic awareness

OCCUPATIONAL CLUSTERS AND INFORMATION

If you look at the Dictionary of Occupational Titles (DOT), published by the United States Department of Labor, you will find more than 45,000 different jobs listed. Of course this is just about what we should expect in a large, highly organized society such as ours. But the great number of occupations obviously create special problems for any sort of career education program. How can we possibly begin to guide students into appropriate career decisions when so many different career opportunities exist?

Recognizing this problem, the U.S. Office of Education has developed what are called "career clusters." There are 15 clusters in all, and among them they account for all of the thousands of jobs listed in the DOT. The principle behind clustering is that all jobs can be grouped together according to hierarchy, or "families."

In the classroom, the concept of clustering should be modified according to the age group of the class. Every child gets the same education up to a certain grade, usually the sixth. Besides learning how to read, write, and compute, students learn about history, languages, and sciences. Simultaneously they explore the world of work through the occupational clusters. For example, in the transportation cluster, they become aware of such diverse occupational areas as aerospace, pipelines, and water transportation. In the same way, they become aware of the hundreds of job categories within each sub-category, as well as their relationship to each other.

In the middle grades, seven through nine, students examine more closely those clusters which interest them most. At the same time, their performance in basic areas of study such as English and science is strengthened by directing it towards a career development theme.

At all stages, career education must be geared to the intellectual and social development of the students. In the early years, students are just beginning to find out about themselves and the world around them. At this stage, an introduction to the cluster concept can make the young student aware of the general shape of the world of work. In the middle years, when students begin exploration of that world and their own places in it, they may want to narrow their career interests to a few specific clusters. And by the time students have reached senior high school, they will want to make tentative decisions about careers, and at this point the job clusters will help determine how to develop specific interests and capabilities in order to move smoothly into a career area.

FIFTEEN OCCUPATIONAL CLUSTERS

The U.S. Office of Education has grouped all jobs into 15 different groups called clusters. Below are the 15 clusters and some careers in each cluster.

AGRI-BUSINESS NATURAL RESOURCES

- Farmer
- Wildlife & Conservation Technician
- Agronomist
- Horse Breeder
- Agricultural Engineer
- Entomologist

PUBLIC SERVICE

- Teacher
- Lawyer
- Armed Forces
- Fire Fighter
- F.B.I. Agent
- Census Clerk

HOSPITALITY & RECREATION

- Stunt Man
- Recreation Specialist
- Hotel Manager
- Ski Instructor
- Professional Athlete
- Chef

MARINE SCIENCE

- Fish Culturist
- Oceanographer
- Aquanaut
- Hydrologist
- Marine Biologist
- Research Technician

TRANSPORTATION

- Airplane Pilot
- Cab Driver
- Air Traffic Controller
- Merchant Marine
- Truck Driver
- Steward/Stewardess

BUSINESS & OFFICE

- Accountant
- Computer Programmer
- Bank Teller
- Receptionist
- Bookkeeper
- Insurance Underwriter

ENVIRONMENT CONTROL

- Urban Planner
- Forest Ranger
- Geodesist
- Sociologist
- Soil Conservationist
- Environmental Engineer

MANUFACTURING

- Tool Designer
- Millwright
- Electrical Engineer
- Machinist
- Foreman
- Sheet Metal Worker

PERSONAL SERVICES

- Tailor
- Waiter/Waitress
- Travel Guide
- Cosmetologist
- Marriage Counselor
- Masseur/Masseuse

CONSUMER & HOMEMAKING

- Homemaker
- Dietician
- Credit Manager
- Home Economist
- Nutritionist
- Consumer Affairs Manager

HEALTH

- Medical Technician
- Practical Nurse
- Audiologist
- Veterinarian
- Physical Therapist
- Dental Hygenist

COMMUNICATION & MEDIA

- Television Producer
- Technical Writer
- Graphic Artist
- Cameraperson
- Stage Hand
- Disc Jockey

MARKETING & DISTRIBUTION

- Market Researcher
- Mail/Stockroom Clerk
- Salesperson
- Retail Store Manager
- Statistical Typist
- Newspaper Circulation Manager

CONSTRUCTION

- Carpenter
- Surveyor
- Pipefitter
- Stonemason
- Draftsman
- Architectural Engineer

FINE ARTS & HUMANITIES

- Clothing Designer
- Historian
- Astronomer
- Cartoonist
- Playwright
- Opera Singer

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MODULE FOR INFUSION OF CAREER EDUCATION INTO THE COMMUNICATION ARTS LESSON

The following three lessons will illustrate the process of infusing career education objectives in the communication arts curriculum. Each lesson addresses objectives in communication arts and career education. Students are taught the basic skills of listening, speaking, reading, and writing as they learn related occupational skills and information related to three career clusters.

These lessons appear through the courtesy of Community School District 24, Anthony J. Sanfilippo, Community Superintendent and have been abstracted from their "World of Work" curriculum, Carol Gillen Costello, Project Director.

Lesson #1

CAREER CLUSTER Communications and media

TITLE OF LESSON The art of reading aloud

CAREER EDUCATION ELEMENT Educational Awareness

Theme: The student will recognize the significance of language, computational and reasoning development, and the mastery of content knowledge as a means of achieving career goals.

The student will accept simulated experiences as a means of learning job skills and examining a tentative job choice.

Learner Goals of Career Education:

The student will become equipped with good work habits.

PERFORMANCE OBJECTIVES

1. The student will be able to read a short story to the class with enthusiasm.
2. The student will be able to read a short story emphasizing words that have an onomatopoetic effect such as a hiss, whine or cry, etc.
3. The student will analyze the kinds of emotions that may be used when reading a story.
4. Teacher and students will identify careers, occupations and jobs that could be pursued with this ability.

Aim:

How is a story read successfully?

Motivation:

Ask students to relate the best story they heard as little children. What made the story impressive? Students evaluate the following situation. Two students read a few lines from a similar story. The first reads with no expression and in a monotone voice. The second reads with emphasis and enthusiasm.

Instructional Activities:

1. Each student selects a short passage to be read to class. Passage may be from a television script, a newspaper, a financial report, book, play, advertising, commercial, horoscope, "Dear Abby," autobiography, fiction, non-fiction, play review. Each student will first read the passage silently and identify words or passages where emphasis or emotional expression could be applied.

2. Students volunteer to read the short passage selected. Class will constructively criticize the reading. Was the voice audible, loud, soft, strident, abrasive? Was the emphasis on certain words or ideas well placed? Was there emotion in the reading?

3. Students and teacher discuss emotions that may be used in reading a story aloud. The emotion used, of course, directly reflects the reader's own comprehension (understanding/interpretation) of the story.

4. Students and teacher discuss careers that require reading aloud.* Include television reporting, speech-making, acting, addressing groups with reports, reading to the elderly and/or blind, reading to children in nursery schools.

   Discuss with students at what age jobs may be applied for. Are there part-time jobs in this field?

   Students will bring a newspaper Want Ad section and review the ads for readers in all areas. Note if the same types of jobs are available for men and women.

Additional Activities:

1. Students construct a letter to the following organizations asking if there are either volunteer or paid positions for readers on a part-time basis:
   - Day-Care Center
   - Head Start Program
   - Local T.V. Stations
   - Association for the Blind
   - Actor's Guild
   - Local Library

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* See Oral Reading, Part I of this handbook

2. With the use of a tape-recorder; the teacher will record and play back several of the stories students read in class. Each student will comment on his/her own reading with regard to impact on listener.

FOLLOW UP

Students will listen to a story by a professional storyteller and be able to name six reasons the story was or was not enjoyable.

Story records are available from the school library or local neighborhood library.

Lesson #2

CAREER CLUSTER Business and Office

TITLE OF LESSON Filling out Forms

CAREER EDUCATION ELEMENT Beginning Competency

Theme: Students will develop skills necessary for employment in the career areas of their choice.

Learner Goals of Career Education:

The student will be equipped with specific skills that will enable entry into and success in occupational society.

PERFORMANCE OBJECTIVES

1. The student will be able to fill out different types of forms.
2. The student will understand the specific abbreviations found in the forms.
3. The student will understand the responsibility associated with signing one's name.
4. The student will comprehend the reason for using appropriate writing tools.
5. The student will be able to identify 5 ways to fill out forms which will be helpful in attaining career goals.

Aim:

How do I fill out a form correctly?

Motivation:

Ask students what forms they have filled out during the school year? Answers may be written on the board.

Teacher holds up a variety of student-oriented forms. Include emergency home contact card, medical form, section sheet, program card, high school application form and show the class the number of forms for students.

Teacher asks student if they know what La., Blvd., Ct., Rte., stand for?

Ask students to share any problems they may have encountered with forms.

Instructional Activities:

1. Class is divided into 3 or 4 groups. Each group will complete one application form: Employment Application; Driver's License Application, or any other form that would be relevant to the students' interests.
2. Each group is directed to discuss and together create an imaginary individual whose name and other data will appear on the form as the "applicant."
3. Students examine the form and ask for explanations of terms and abbreviations.
4. When the "applicant" has been decided and the demands of the form are understood, the group (one student serves as writer) collectively completes the form.
5. Teacher and students discuss the responsibility of filling out a form and signing one's signature on the bottom. It is explained that this puts the responsibility of accuracy and truth on the signer.
6. Students will volunteer to name instruments that are acceptable in filling out forms. Include blue or black pen or typewriter. Students should abstract from discussion that pencil, brightly colored pens, are unacceptable.
7. Students list five ways in which knowing how to fill out a form will help them in their career goals include:

    job application form
    college application form
    medical form
    driver's license form
    resume form

Additional Activities:

1. Students obtain forms from Con Ed., N.Y. Telephone Co., local hospital, insurance company in neighborhood, department store (for credit card), forms in magazines and books for record clubs, contests.
2. Role play a job interview - Personnel Manager reviewing forms. Ask questions - switch roles with males and females.
3. Students make a collage for bulletin board of forms obtained.

Lesson #3

CAREER CLUSTER Marine Science

TITLE OF LESSON The Ever Changing Sea

CAREER EDUCATION ELEMENT Employability Skills

Theme: The student will relate information about himself/herself in selecting, learning and performing duties.

Learner Goals of Career Education:

Career education seeks to produce individuals who are equipped with good work habits.

PERFORMANCE OBJECTIVES

1. The student will read two or three poems about the sea.
2. The student will compare and/or contrast the imagery created by each poet.
3. The student will identify five careers in marine science.
4. The student will demonstrate that careers in marine science are open to men and women.

Aim:

The student will interpret the imagery created in poems about the sea.

Motivation:

1. Questions: a) Have you ever visited the ocean or the sea?
b) In what different "moods" have you seen the sea? (Elicit: calm or peaceful, angry, mysterious, tempting, evil, open).

2. Display slides or pictures of the sea depicting the various stages the sea goes through.

3. Play sound effect records reproducing the sounds of the sea.

4. Hand out copies of the three poems.

Instructional Activities Materials:

Materials: Copies of the following 3 attached poems:
(poems of your choice may be substituted)
1. "All Day I hear the Noise of Waters" - James Joyce
2. "Sea Fever" - John Masefield
3. "Flying Fish" - Carl Sandburg (Omit this poem if its readability appears to exceed students' abilities)

1. Allow students to silently preview all three poems to look for the images of the sea each poet creates.
2. Teacher reads one poem aloud; discusses esoteric and figurative language; students discuss their reactions, etc.
3. Individual students volunteer to read aloud any of the poems that appeal to them. Whole class discusses their thoughts, reactions, etc.
4. Have each student write 3 adjectives to describe the images of the sea in each poem.
5. Discuss the descriptive words chosen.

Additional Activity:

Questions:

1. Would you like to live by the sea? Why or why not?
2. Do you think you would like to work in an occupation connected with the sea? Why or why not?
3. Define marine science as the study of the sea or ocean.
4. List the following jobs for this cluster:
    Motorboat Mechanic
    Marine Biologist
    Walrus Hunter
    Spear Fisher
    Diver
5. Homework assignment - Choose 1 of the 5 careers. Research the responsibilities of this position and the education needed to fulfill these responsibilities. Encourage career selection in all categories to be made by students of both genders.

FOLLOW UP

After the research has been completed, allow students to form five groups to prepare for oral presentations. Presentations may be either in the form of a role play or a visual presentation with a brief talk. Include in this discussion why this career was chosen for your research and what characteristics, skills, and abilities you possess that would help you in this career choice.

Start a scrapbook of photographs, pictures, poems and stories about the sea. Encourage students to take their own photographs, to draw their own pictures and to write their own poems and stories as well as collecting the work of others.

Read a novel about the sea. (Suggestions: The Big Wave - Pearl S. Buck The Old Man and the Sea - Ernest Hemingway).

SEA FEVER

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking.
And a gray mist on the sea's face and a gray dawn breaking.

I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea gulls crying.

I must go down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's like a whetted knife:
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when the long trick's over.

JOHN MASEFIELD

ALL DAY I HEAR THE NOISE OF WATERS

All day I hear the noise of waters
    Making moan,
Sad as the sea-bird is, when going
    Forth alone,
He hears the winds cry to the waters
    Monotone.

The grey winds, the cold winds are blowing
    Where I go.
I hear the noise of many waters
    Far below.
All day, all night, I hear them flowing
    To and fro.

JAMES JOYCE

FLYING FISH

I have lived in many half-worlds myself...and so I know you.

I leaned at a deck rail watching a monotonous sea, the same circling birds and the same plunge of furrows carved by the plowing keel.

I leaned so...and you fluttered struggling between two waves in the air now...and then under the water and out again...a fish...a bird...a fin thing...a wing thing.

Child of water, child of air, fin thing and wing thing...I have lived in many half-worlds myself... and so I know you.

CARL SANDBURG

Module C.

The TRICA Process In Literature.

TRICA is an acronym for the process developed by Harold Herber and Joan Nelson, and explained in Dr. Herber's book, Teaching Reading in the Content Areas*. The following is a brief summary of the process including the philosophy, terminology, and ways it can be utilized by the classroom teacher. It is hoped that by reading this summary and reviewing the sample module teachers will be able to apply the TRICA process in their own planning, adapted to the needs of their own students.

PART 1: INTRODUCTION AND PHILOSOPHY

"Reading in the content areas" often assumes that the subject area teacher will take time from the curriculum to teach reading skills, or that a reading specialist will come to a particular content area class and teach reading skills. Such is not the case with TRICA. It does not separate the teaching of skills from the reading of content materials.

Curriculum content within each discipline is organized around a set of concepts, and it is the information within those concepts that the student should master: conceptualized learning. Content area teachers determine which concepts are to be developed in their respective disciplines. For example, a Social Studies teacher might consider "conflict," or "change," as a concept emanating from the curriculum. Thus, a concept is an organizing idea which draws from various topics within the curriculum.

Content teachers then take this set of ideas (concepts) and establish a sequence for discussing them. The text itself may determine the sequence for the development of these concepts.

The information presented, the concepts developed, the organization of the material - these will determine how one should read the text.

Reading instruction is based on the principle that content determines process: the skills taught are determined by the content of the curriculum material. Thus reading skills and subject content are taught simultaneously.

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*Harold Herber Teaching Reading in the Content Areas, 2nd Edition, Prentice Hall Inc. Englewood Cliffs, NJ: 1978

There is a definite structure to the process, designed to show students "how to" do what is required. It is not assumptive in design. Students are "guided" through the reading, showing them how to read the assigned material. The teacher, must therefore be aware of the skills inherent in the selection, and develop, through the TRICA process, those needed to understand the concepts.

One major facet of this process is active student participation within the instructional framework. Students meet in small groups which allows them to discuss and analyze the reading material, synthesize new material using information they have already learned and to clarify their own ideas. For example, students studying current events may know little about the history of the "Solidarity Union in Poland," but they do know about the broader concept of "protest." As students study the development of "Solidarity as a form of Protest," it becomes an extension of their own ideas and experiences.

Introducing lessons based on previously learned concepts allows students to contribute to the lesson out of their own knowledge and experiences. This gives students a link to the new topic and the feeling that their opinions are important. Thus, they actively contribute to the lesson: information, ideas, feelings, etc. The curriculum becomes student-centered. Within their groups students listen, participate, and discuss a concept before, during and after reading. Learning objective information results from the reasoning process.

Teachers do not design questions based on the reading, but instead, develop statements, all related to the concept, which guide students through the reading. If a question is asked it is assumed that a student has read and understands the information and ideas in the source. This assumption may be incorrect, especially if the student has reading difficulties. A statement on the other hand, can be discussed among students and teacher, using the text as a reference, to guide students to an understanding of the content and the concept.

The TRICA process is essentially a simulation of the reading process guiding students step by step so that they will be able to develop reading independence including full comprehension.

PART II: DEFINITION OF TERMS

The terminology used in the TRICA process plays an important role in the instructional framework.

A. Facilitator - This describes the teacher who helps to make learning less difficult by designing the curriculum in a specified manner. The facilitator is a co-learner. It is appropriate to use the term facilitator, rather than teacher, since TRICA is student centered.

B. Concepts - Often referred to as the "organizing ideas" are broad generalizations extracted from the text, and usually expressed in one or two words, (e.g. "conflict," "digestion and absorption") around which the curriculum is designed.

C. Statements - In the TRICA process, the facilitator designs statements rather than questions based upon the concept. Statements guide students through the reading process. Students react to these statements in their small groups. They decide whether the statements are reasonable or not based upon the information in the text. Statements are geared to the concept, to Levels of Comprehension and Organizational Patterns, which will be defined.

D. Extrinsic - Information and ideas related to concepts and drawn from students' experience (Content Free).

E. Intrinsic - Information and ideas related to concepts within the text (Content Bound).

Through extrinsic reasoning a student brings information, ideas and experiences to a concept prior to the reading. After being guided through the reading, the student will be able to assimilate the author's information, ideas and organizational patterns related to the concept. The student, using intrinsic reasoning determines whether the author agrees with his/her ideas. Students' feelings and perceptions about a concept are reinforced or altered. When students have assimilated and adapted the new knowledge base, they are prepared to think analytically.

F. Reasoning - The facilitator develops reasoning guide statements related to the concept: both extrinsic and instrinsic. That is, a group of students can reason through each statement by agreeing or disagreeing and stating why a position is taken, before any reading takes place. Extrinsic feelings and experiences help the student reason through the statements. When these statements are used prior to the reading they are called Prediction, similar to a motivation. Used after the reading, they are called the Post Reasoning Guide and are both intrinsic and extrinsic because they include the assigned reading as well as their own experiences. (Applied level of Comprehension).

G. Levels of Comprehension

1. Literal Level - At this level the student is determining what information is being conveyed by the author and is not making interpretations of the text. Difficulty reading at this level may be related to word meaning. Vocabulary development, as we shall see later, will prepare them for reading at this level.

2. Interpretive Level - The reader comprehends the author's ideas not expressed explicitly in the text, but that can be supported with evidence.

3. Applied Level - This describes the process of taking prior knowledge, applying it to what has just been learned, and evolving new ideas which extend beyond both. These new ideas are considered extrinsic since they have now become external to the text even though they use the ideas presented in the text.

H. Reading Guides - Reading guides include statements on the literal, interpretive and/or applied levels. Facilitators, based on students' capabilities and needs, develop statements at the particular level(s) which are appropriate. Statements at any level of comprehension must always relate to the concept.

Both literal and interpretive level statements are intrinsic in nature. That is, they are content bound. Applied level statements are both extrinsic and intrinsic. Thus, an applied level statement can be used prior to the reading as a prediction guide, or after, as a post-reasoning guide.

The statements must be read to the students before the text is read. This not only sets a purpose for reading, but guides the students to the various levels of comprehension. (Use of the statements following the reading does not guide their reading, it simply tests their recall.).

I. Organizational Patterns - In expository writing most authors follow one or more of the four basic patterns of organizations.

- Cause - effect
- Comparison/Contrast
- Time order
- Simple listing

As the facilitator reviews the content material to determine the concept(s), the author's pattern can be reorganized. Although a mixture of patterns is frequently found, there is usually one overriding pattern on which facilitators focus in preparing a patterns guide.

A patterns guide is similar to a levels guide, except that each statement, whether on the literal, interpretive or applied level, follows the author's writing pattern. Thus, if an author is using a comparision/contrast pattern to develop a particular concept, each statement, at whatever level should provide for comparison/contrast of facts or ideas.

Logically then, there is an interacting relationship between levels of comprehension and organizational patterns. It makes sense, however, for the facilitator to first guide student's reading through levels of comprehension. After students develop confidence using the levels, then they can be guided through a reading using a patterns guide.

J. Vocabulary Development - In any given selection there will be words that students have difficulty understanding. It is obviously impossible to have students internalize every word, therefore, only those that have relevance to the organizing idea are taught.

These words usually have a specific "technical" meaning as they relate to a particular discipline and help students understand the word in that context.

Once students have an understanding of the most important words, they use context clues to define the unfamiliar words.

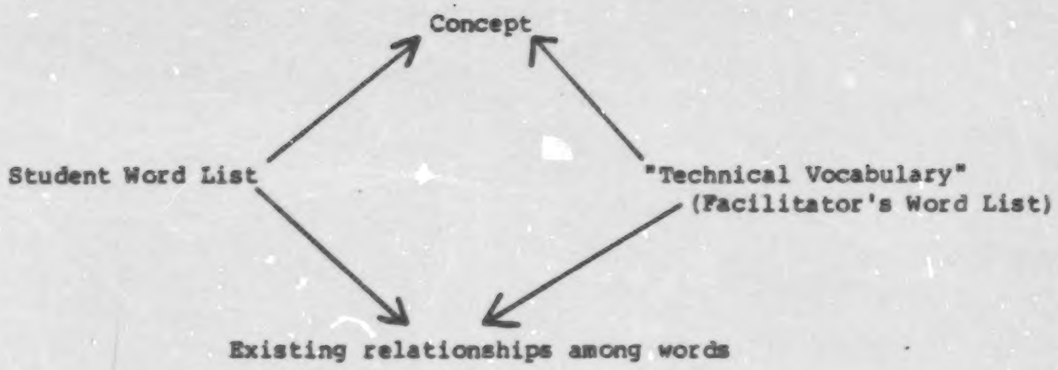
To teach technical vocabulary a facilitator uses contextual clues--both semantic and syntactic--structural analysis, the dictionary or similar references. The teaching of new technical vocabulary is traditional in approach with some variations. First, with the use of context clues, all sentences containing the word should relate to the concept. Second, structural analysis is taught functionally. That is, the specific word parts to be taught are dictated for particular technical emphasis. Third, the dictionary should be used only to clarify definitions already developed through context or structure (not merely "drilling" for various definitions of a word.)

Once vocabulary words have been taught, they are combined into some instructional design such as a "graphic organizer." The graphic organizer, when used prior to the guided reading selection has been called the "structured overview" and when used after the reading, the "post reading organizer."

K. Structured Overview (Graphic Organizer) - This is the structuring and graphing of the concept prior to the reading.

1. The concept word is placed on the board.
2. Students, in their groups, discuss the concept and develop a word list based upon their experience.
3. These words are then listed on the board.
4. The facilitator adds the new "technical" vocabulary to this list.
5. Through discussion, the whole class develops relationships among the words themselves and between the words and the organizing idea. The class then rearranges, adds to or deletes from the list those words which most students feel do not reasonably relate to the concept.

The facilitator thus structures the lesson before any reading takes place by using the technical vocabulary words and organizing them into existing relationships. Students begin to see a sense of structure to the lesson, and a purpose for reading.



L. Post Reading Organizer (Structured Overview) - The post reading organizer is used after a guided reading of the text.

M. Vocabulary Reinforcement - As students participate in the construction of a structured overview, they are reinforcing familiar vocabulary and creating a context for the new vocabulary. As the unit progresses the structured overview is reviewed, providing continuous reinforcement of new vocabulary. Many vocabulary exercises may be used to teach new words, e.g. matching games, word puzzles and categorizing.

N. Unit Construct - The individual lessons, each with its own organizing idea, and their relationships to the total unit concept.

O. Unit Concept - The organizing idea around which the entire unit revolves.

P. Content Objectives - Student understanding of how the content relates to the unit's organizing idea.

Q. Process Objectives - Which elements of the TRICA process are being utilized, and why, within each lesson.

R. Instructional Objective - Student understanding as it relates to specific lessons within the unit.

S. Lesson Concept - How each lesson relates to the unit concept.

PART III: INSTRUCTIONAL FRAMEWORK

The instructional framework of the TRICA process is essentially a simulation of the total reading process that will eventually enable students to read independently.

Different elements may be used when students reach various levels of sophistication. If students understand the literal level of comprehension, it is not necessary to guide their reading on this level; they can go on to the interpretive level statements. The lesson design is based upon the needs of the students. Elements of the framework may be selected without guiding students through the entire process.

The structure of lessons requires three distinct phases:

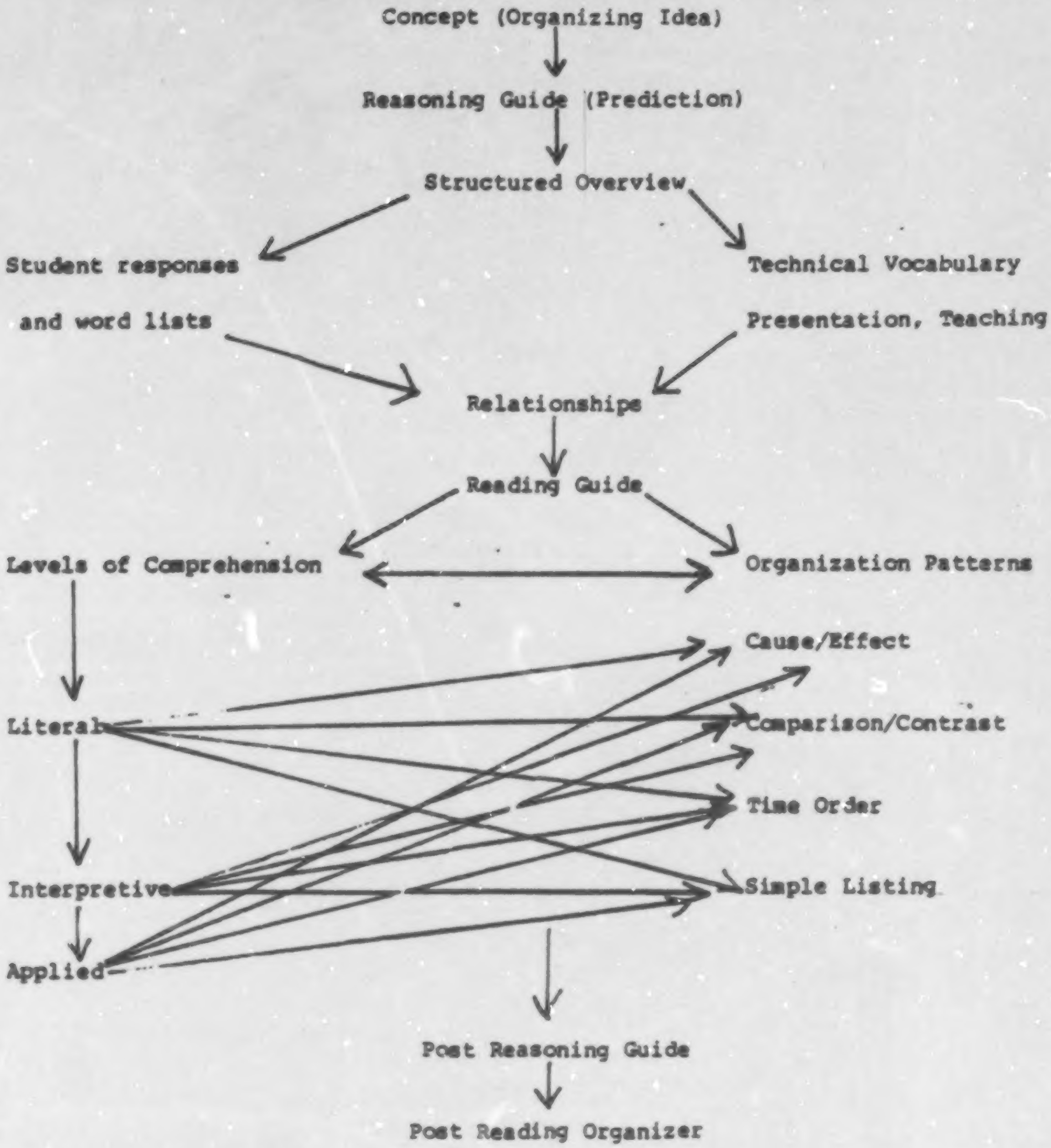
A. Preparation. Students' prior experiences, as they relate to a concept; are developed into a frame of reference. The concept identifies and supports the unit of instruction. This provides a context into which new information can fit.

B. Guidance. The leading of students through readings for the development of concepts. This is, in essence, a simulation of independent reading.

C. Independence. Students are able to apply the process to their readings, with little or no assistance.

The structure within lessons is basically the instructional framework. This framework is different from the traditional lesson plan, with its aim, motivation, procedure, etc., designed to meet all its objectives within a forty-five minute period. The TRICA instructional framework is not limited to the forty-five minute period, but may take three to five periods to complete. The structured overview alone may take an entire period or more. Obviously, during the course of a year quantity of curriculum may be sacrificed, but quality will be the overriding factor in the learning process.

The following structure within lessons is a suggested framework. Modifications, depending upon the students' level of sophistication, must be kept in mind.


Concept (Organizing Idea)
Reasoning Guide (Prediction)
Structured Overview
Student responses
and word lists
Technical Vocabulary
Presentation, Teaching
Relationships
Reading Guide
Levels of Comprehension
Organization Patterns
Literal
Interpretive
Applied
Cause/Effect
Comparison/Contrast
Time Order
Simple Listing
Post Reasoning Guide
Post Reading Organizer

TRICA Instructional Framework Delineated

I. Concept Development

a. Developed through students' prior experience.

b. Developed through technical vocabulary.

c. Developed through structured overview.

d. Development done in groups.

e. Presented in the organizational pattern of the author.

II. Reasoning: Pre-Reading Guide (prediction)

a. Generalized statement relating to concept and reading.

b. Discussed in small groups prior to the reading.

c. Content free.

d. Structure students' prior knowledge, experience and attitude related to topic.

e. Students "Agree" or "Disagree" with statements related to small group settings.

III. Reading Guide

a. Statements related to concept.

b. Content bound.

c. Students "Agree" or "Disagree" using the source for reference.

d. Three different levels presented

1. Literal
2. Interpretive
3. Applied

e. Statements discussed in groups

f. Students guided by organizational pattern of the author.

  1. Cause/effect
  2. Comparison/contrast
  3. Simple listing
  4. Time order

PART IV: POST REASONING GUIDE

a. Re-evaluation of pre-reading guide based upon new knowledge.

PART V: POST READING ORGANIZER

a. Use technical vocabulary to reinforce reading.

b. Groups place words in an order that reinforces the concept.

c. Students structure newly acquired knowledge.

Developing the Concept, designing a Reasoning Guide used for Prediction, developing a Structured Overview, all prior to the reading establishes a direction for the student. A purpose is set, and students can determine how to proceed with the material.

When the reading guide (statement) is distributed to the groups - on rexographed sheets - the facilitator should review the directions insuring that each group is aware of how to perform the tasks at hand. Students may respond to the reading guide statements by coming to some decision as to whether or not each statement is reasonable based upon the text. If it is, then content support for the statement must be discussed in class. It is also important for the facilitator to read the statements to the students prior to their reading the text, so that there is no question as to what must be accomplished.

Again, the Post Reasoning Guide is the same as the Prediction Guide only now the statements are discussed after there is a new knowledge base. Students can now re-evaluate their position, or find additional evidence to support their thinking prior to the reading.

The Post Reading Organizer allows students to support existing relationships developed in the structured Overview, or to establish new relationships now that the content had been read.

The Instructional Framework is based upon a careful analysis of the content being taught, the processes to be utilized, and the objectives to be attained. Within this framework, students simulate an approach to reading which will eventually enable then to function independently.

The use of the TRICA process does not sacrifice content as reading is being taught. One is a function of the other. This process will offer a realistic option to the content area teacher with students who have difficulty reading.

Table of Contents

SELECTION USED	TEXT
"Gulliver the Great"	*Open Highways*, p. 86
"The Crazy Mix-up School Teacher"	ibid., p. 122
"The Twilight Rider"	ibid., p. 133
"Frightened Town"	ibid., p. 213
"A Night in the Old House"	ibid., p. 367
"Ghost of the Lagoon"	ibid., p. 395

LITERATURE UNIT: FEAR

UNIT OVERVIEW

The unit includes a short story about overcoming fear; a short story about instilling fear to achieve one's goals; a story about one who does not fear what some others fear; a tale revealing fear of the unknown; a treatment of an author's use of fear in the process of reading; a story pertaining to the relationship of fear to superstition and ignorance.

UNIT OBJECTIVES

Content Objectives: Students will understand that:

a. People can overcome their fears and become able to love and be loved. (Gulliver the Great by Walter A. Dyer).

b. A clever person can instill an artificial fear in order to achieve his/her goals and help others. (The Crazy Mixed-Up Schoolteacher by Hector H. Lee and Donald Roberson)

c. A person may not fear something that many others fear. (The Twilight Rider by Edouard Jacques as told to A. L. Lloyd).

d. Fear of the unknown makes people react in different ways (Frightened Town by Burl Ives).

e. An author can put fear into the reader in the process of reading. (A Night in the Old House by Marjorie Vetter).

f. Fear can be caused by misinterpretation of a real happening aided by superstition. (Ghost of the Lagoon by Armstrong Sperry).

Process Objectives: students will be able to:

a. Relate their experience to the concept of fear.

b. Read at the literal level, recall details, sequence statements, analyze information statements.

c. Read at the interpretive level, relate statements and patterns to the author's ideas.

d. Read at the applied level. Relate ideas from the text to generalizations which apply to the student's experience.

e. Reason in, around and beyond reading.

f. Develop a vocabulary related to the unit concept and recognize that the concept - FEAR - has different meanings as it relates to each story.

UNIT RESOURCE: Open Highways, Book 7, Scott, Foresman and Company, Glenview, Ill.: 1967. Estimated DRP Units: 50

ACTIVITIES FOR STARTING THE UNIT

1. Students communicate their ideas related to the unit concept FEAR.

2. Students associate the following words to the unit concept:

   a. unknown
   b. superstition
   c. device
   d. overcoming
   e. unafraid
   f. thriller

3. Students respond to broadly based reasoning guide (statements.)

   a. Overcoming fear can help people develop other emotions.
   b. One can use fear to get others to do what you want them to do.
   c. Some people fear things that are harmless.
   d. Fearing the unknown makes it hard to react sensibly.
   e. Sometimes being frightened can be fun.
   f. Superstition breeds fear.

4. Purpose - Setting for reading - To be done within the framework of each lesson.

5. Activities for reading the stories in the unit.

   a. Reasoning Guide (Preclusion) as appropriate
   b. Levels Guides (Preclusion) as appropriate
   c. Patterns Guides (Preclusion) as appropriate
   d. Post-Reading Organizers (Preclusion) as appropriate
   e. Graphic Organizers (Preclusion) as appropriate
   f. Homework (Preclusion) as appropriate

6. Assessment of Content and Process Acquisition for the Unit

   A unit assessment will be developed. Students will relate stories to broadly based applied level statements for assessment purposes. Assessment of individual lessons will be achieved through the use of the graphic organizer and reaction guides.

TRICA LESSON PLAN #1

STORY Gulliver the Great by Walter A. Dyer. pp. 86-94

CONCEPT Overcoming Fear

OBJECTIVE To understand that people can overcome fears and become able to love and be loved.

DEVELOPMENT

1. Have students complete the following reading reasoning guide.

   Reasoning Guide

   Directions: Look at the following statements. Place a check next to those with which your group agrees:

   1. Sometimes fear and hate are related.
   2. Fear can make a person want to do an evil deed.
   3. Fear can cause mistrust.
   4. A person's needs can help him/her overcome a fear.
   5. As trust begins to increase, fear begins to decrease.

2. Have students complete the following vocabulary activities.

   A. Technical Vocabulary Presentation:

   Directions: Discuss the meanings of the underlined words, with your group, as these words appear in the following sentences:

   1. She was afraid to show a little kindness.
   2. The enemy attacked and surprised the other army.
   3. A very wicked and cruel person is often called a demon.
   4. The two cars were dangerously close and getting into an accident.
   5. I nearly died of fright when I saw the monster.

B. Technical Vocabulary Reinforcement: Directions: From the list of words below, choose the best word that would complete the sentence. Place the word in the blank. No word may be used twice.

afraid attacked demon dangerously fright

1. The water came _______________ close to the live electric wire.
2. It has been said that a _______________ can cast spells.
3. The terrible howl filled me with _______________.
4. Being _______________ of the dark is common among children.
5. The candidate _______________ his opponent's record as a mayor.

Story Words (Technical Vocabulary)

Overcoming

afraid
attacked
demon
dangerously
fright

Device

twisted
temper
wildly
terrible yell
kicked and stamped
crashing
shaking

Unafraid

graveyard
disappeared
ghost
twilight
dusk

Unknown

curious
stranger
buzzing
mysterious
excitement
report
gripped
terror
trick

Thriller

sneaking
slither
prowling
tiptoed
crept
crouching
terrified
horrible
frightful
scared
tense

Superstition

ghost
monster
frightened
mysteriously
evil
trouble
dark
gloomy

3. Have students copy the above exercises understanding that the underlined words suggested something about each story in the unit they were going to read.

4. Have students develop a structured overview by relating the story words afraid, attacked, etc., to the concept of overcoming fear. (Throughout the unit, story words will be added to unit structured overview).

5. Have students complete the following reading guide. Say: Today we are going to read a story about a man who overcame fear and became able to love and be loved.

Reading Guide:

A. (Literal Level) Directions: Below is a list of statements. As you read, check those which your group feels gives information from the story. Be prepared to give evidence from the story.

_____ 1. The sight of Gulliver made the author nearly die of fright. (p.87).

_____ 2. The sight of seeing Gulliver swim to the raft made the writer more afraid than the fire. (p.89.)

_____ 3. The author feared Gulliver so much, he actually thought of him as a demon. (p.89).

_____ 4. The author feared Gulliver so much that he could not get up the courage to kick him back into the water as Gulliver was trying to raise himself onto the raft. (p.89).

_____ 5. The writer dared not sleep for fear of Gulliver (p.89).

_____ 6. The author feared Gulliver would attack him for his food because he might be hungry. (p.90).

_____ 7. The author's fear made his words die in his throat when Gulliver came towards him (p.91)

_____ 8. With the storm coming, and Gulliver sliding around dangerously on the raft, the thought crossed the author's mind that he might soon be rid of Gulliver. (p.93).

_____ 9. When Gulliver licked the author's shoe, fear left him, and friendship took its place. (p.94).

_____10. From the time Gulliver sat by the author's side on board the steamer, he loved dogs, and dogs looked upon him as a friend. (p.94).

B. (Interpretive Level) Directions: Below is a list of statements. As you read, check those which your group feels gives ideas from the story. Be prepared to give evidence for your decisions. The numbers to the right of each statement indicate the page(s) you may find helpful in responding to the statements.

_____ 1. The author's fear of dogs makes Gulliver appear larger than he really is. (pp. 86,87)

_____ 2. The author's dislike for dogs made him fear them (pp. 86,87).

_____ 3. The author fears Gulliver almost more than dying. (pp.88,89).

_____ 4. The author was helpless to act due to his fear of Gulliver.(p.89).

_____ 5. Fear finally moved the author to action (p.90).

_____ 6. The author's talking to Gulliver still did not help him get over his fear, but it seemed to be a beginning. (pp. 90,91).

_____ 7. Gulliver's need helped the author overcome his fear. (p.93).

_____ 8. The author's sense of touch and shame also helped him to overcome his fear of Gulliver. (pp.93,94).

_____ 9. The author's understanding of Gulliver helped him overcome his fear of all dogs. (p.94).

C. (Applied Level) Directions: For the following statements, place a check next to those that you can support with the information and ideas in the story and from your own experiences.

_____ 1. Overcoming fear can depend upon a person's needs.

_____ 2. Feelings can change once fear is overcome.

_____ 3. Being afraid of something or someone can sometimes place reality out of proportion.

_____ 4. There is nothing to fear but fear itself.

6. Have students complete the following activity.

Essay: Write a brief paragraph discussing whether you agree or disagree with each of the following statements:

1. Sometimes it is important to overcome our fears.
2. Overcoming fear can often be a good experience.
3. We can overcome fear through trust and understanding.

Gulliver the Great

BY WALTER A. DYER

I was in the Philippines on a job and spent four months in the Islands. There I got a fever. When I was well again, I couldn't get away from the place too soon.

I reached Manila just in time to miss the mail steamer. I learned that a tramp steamer, named the *Old Squaw*, was going to leave for Honolulu the next day. She was the worst old tub you ever saw, but I decided to leave with her.

We hadn't lost sight of land before I found out there was a dog aboard—and such a dog! A Great Dane, he was, named Gulliver. He was the biggest dog I ever saw, and he moved like a lion. His tail was as big around as my arm, and he had a voice that shook the deck when he spoke.

All my life I had hated dogs, and they had hated me. More than that, I was afraid of dogs. I would go out of my way to keep from seeing one. I couldn't

Adapted from GULLIVER THE GREAT AND OTHER DOG STORIES by Walter A. Dyer. Copyright 1916 by The Century Company. Published by Appleton-Century.

understand why they were put in this world, or why anyone would have anything to do with them.

I first caught sight of Gulliver appearing from behind a huge pile of rope. He stretched his mouth as wide as a canyon, and I nearly died of fright.

I caught up a heavy iron hook, though little good that would have done me. I think he saw me do it, and he set me down for an enemy then and there. I fully expected him to eat me up.

Gulliver's dislike for me, however, took the form of contempt. He paid no attention at all to me. He was a great pet with the captain and the crew. I couldn't understand why they liked him. I would just as soon have made a pet of a hungry snake.

On the third day out the poor *Old Squaw* caught fire. She was dry and rotten inside, and she burned like paper. In a jiffy the crew were fighting among themselves for the lifeboats.

I saw there was no chance of getting away in the boats, but I remembered a raft I had seen on deck. It wasn't twenty feet long, but it would have to do. There was no time to lose. The *Old Squaw* was sinking fast.

In crossing the deck I tripped over a small barrel of water. I knew I would need it. I glanced quickly around and saw a tin of biscuits. I picked this up, and rolling the barrel ahead of me, I made my way to the raft.

The raft seemed sound. I tied the tin of biscuits and the barrel to it and got it over the side. I also threw on some rope. I saw nothing else around that could possibly be of value to me. Then I jumped down to the raft and hacked it loose with my knife.

No sooner had I left the boat than she sank with a great roar. For about a thousand years, it seemed to me, I was under water. I didn't do anything. I couldn't think. But I did hold tightly to the raft.

When it brought me to the surface, I was as nearly dead as I care to be. Then slowly I came to and began to spit out salt water. I gathered my wits together and sat up.

My biscuits and water and rope were safe. The sea was quiet, and I could see all about. There wasn't a boat or a man in sight. Everyone on board must have gone down with the ship and drowned.

Then I saw something that made my heart stand still. The huge head of Gulliver was coming rapidly toward me through the water.

The dog was swimming strongly and must have leaped from the steamer before she sank. My raft was the only thing afloat large enough to hold him, and he knew it. I was more afraid than when the fire started. Here I was, all alone on the Pacific Ocean, with a terrible demon making for me as fast as he could swim.

Gulliver soon reached the raft and placed his front paws on it. It took a great effort for him to raise himself. I wanted to kick him back into the water, but I didn't dare to move.

Finally a wave lifted him. He fought his way over the edge of the raft and lay at my feet. By and by he got up and shook himself. He gave me a look of contempt and walked to the other end of the raft.

We remained this way until night. I began to feel faint and opened the cracker tin. The biscuits were wet with salt water, but I ate two and left the tin open to dry them. Gulliver looked around, and I quickly shut the tin. But the dog never moved. He was asking no favors. I managed to open the small water barrel and took a drink.

The gentle up-and-down of the raft made me sleepy, and I began to nod. But I dared not sleep. I don't know what I thought Gulliver would do to me, for I did not understand dogs. But I felt that I must watch him. I could see that his eyes were open. Gulliver was watching, too.

I must have slept toward dawn, for suddenly it was day. I stood up, and began to swing my arms and legs, for the night had been chilly. Gulliver rose, too, and stood watching me. I got my breakfast out of the cracker tin. Gulliver was very much interested.

He must be hungry, I thought, and then a new fear caught me. I had only to wait until he became very hungry, and then he would surely attack me. I decided it would be wiser to feed him, and tossed him a biscuit.

I expected him to grab it, but at first he would not touch it. He lay there with his great head on his paws and stared at me. I could see that he did not trust me. I didn't know that a dog's face could say so much. At last he got up, put his nose to the biscuit, and looked at me again.

"It's all right; eat it!" I cried.

The sound of my own voice surprised me. I had not intended to speak to him. He took a little nibble, and then he swallowed the biscuit in one bite. I threw him another, and he ate that.

"That's all," said I. "We must save them."

I found it hard to believe that he understood me, but he did. He lay down again and licked his chops.

Late in the afternoon I saw a line of smoke, and soon a steamer came into view. I stood up and waved my coat, but no one saw me. Gulliver stood up and looked with interest from me to the steamer.

"Too far off," I said to him.

Toward evening I dined and fed Gulliver. This time he took the two biscuits instantly and pumped his great tail against the raft.

"I suppose dogs get thirsty, too," I said aloud when I took my drink.

I looked about for something he could drink from. I finally pulled off my shoe, filled it with water, and pushed it toward Gulliver with my foot. He drank gratefully.

After we had eaten, I settled back on the raft. I intended to stay awake, for I still did not trust Gulliver. The sun set and the stars came out. I found myself strangely lonesome. It seemed as though I had been alone for weeks. I longed for someone to talk to, and I sighed loudly. Gulliver raised his head.

"Lonesome out here, isn't it?" I said, simply to hear the sound of my own voice.

Then for the first time Gulliver spoke. He made a deep sound in his throat, but it wasn't a growl. I didn't know anything about dogs, but I knew it was not a growl.

I began to talk. I talked about everything—the people back home and all that—and Gulliver listened. I know now that the best way to make friends with a dog is to talk to him. He can't talk back, but he can understand a heap more than you think he can.

Finally Gulliver came toward me. My words died in my throat. What was he going to do? He did nothing. He sank at my feet and curled his huge body into a half-circle. He was proud, Gulliver was. He wanted to be friendly, but only if I wanted to be friendly, too. I sat watching him and wondering until I fell asleep.

At dawn the sea was rough. A storm was coming, and coming soon. I tied the end of a rope about my waist and waited. In a short time the storm struck us. The raft tossed, now high up at one end and now at the other. Sometimes it was almost swallowed in the waves.

Gulliver fell and slid about dangerously. The thought flashed across my mind that with the storm I might soon be rid of him. At that moment the raft tipped him toward one end, and a wave washed over him. It was then he gave me a look I shall never forget. Somehow that look told me that I was the master and he the dog, and he needed me. As the raft tipped again and Gulliver was swept toward me, I passed a rope around his body. His great weight nearly pulled out my arm, but I held on.

The storm passed as swiftly as it had come, and we were both safe.

That evening Gulliver crept close to me, and I talked. I welcomed his company.

On the fifth day, when our food and water were nearly gone, I sighted a steamer that seemed to be heading toward us. Instantly I felt new life in my limbs and around my heart. While the boat was still miles away, I began to shout and wave my coat.

I soon tired, however, and sat down to wait. Gulliver came close and sat beside me. For the first time I put my hand on him. He looked up at me and rapped furiously with his tail. I patted his head—a little carefully, I must confess.

It was a big smooth head, and it felt strong. I passed my hand down his neck and back. He leaned his huge body against me. Then he bowed his head and licked my shoe.

A feeling of shame came over me. Why should this great, powerful animal lick my shoe? Then somehow everything changed. Fear left me, and friendship and understanding took its place. I put my arms suddenly around Gulliver's neck and hugged him. I loved that dog!

Slowly, slowly, the steamer crawled along. When she was about a mile away, I saw that she might miss us. She came nearer but showed no sign of seeing us. She was so near I could make out people on the deck. It seemed as though they must see us, even if we were low in the water and my voice was weak.

Then an idea came to me.

"Speak!" I cried to Gulliver. "Speak, old man!"

A roar like that of a herd of bulls rolled out over the blue Pacific. Again and again Gulliver gave voice, deep, full, powerful.

Then things began to happen on board the steamer. Everyone came to the side. I waved my coat and danced. Then they saw us.

I was pretty well done in when they took us aboard, and I slept for twenty-four hours. When I woke, there sat Gulliver by my side. When I turned to look at him, he lifted a great paw and put it on my arm.

From that time on, I have loved dogs, and all dogs have looked upon me as a friend. □

TRICA LESSON PLAN #2

STORY The Crazy Mixed-Up School Teacher by Hector H. Lee and Donald Roberson. pp 122-124

CONCEPT Fear Used as a Device

OBJECTIVE To understand how one can use fear as a device to achieve ones goals and perhaps even help others.

DEVELOPMENT

1. Structured Overview:

Place the word device on the board. Elicit meaning through example(s); e.g., If you had a flat tire, what would you need to help you change the tire? (jack). A jack is a tool - a device - used to help you with your problem. Can you think of others? Does a device always have to help you out of a physical problem? Suppose you are having trouble in class answering a question. What might you do? Example - make noise, ask to go to the bathroom, etc. These are devices you might use to distract the teacher. So, devices can be both physical and something you think of to get you out of trouble and/or make things easier for you.

In your groups, think of all the devices you can, plus anything related to devices.

Now, let me share these words with you:

twisted
temper
wildly
terrible yell
kicked and stamped
crashing
shaking

From this list, in your groups, choose the one word which could tell us about all the other words. Make certain your group can explain the reason for your choice.

Can this be used as a device to bring about fear? Class responds.

Have students add vocabulary words to unit structured overview.

2. Have students complete the following reasoning guide.

Reasoning Guide:

Directions: In your groups, discuss the following statements. Check whether your group agrees or disagrees. We will return to them later.

1. At times, fear can have its uses.

2. Sometimes one must be very clever to make good use of the fear they can instill in others.

3. Unexpected or irrational behavior is fearful.

4. One with a fearful reputation rarely has to demonstrate the frightening behavior he's known for.

3. Have students complete the following reading guide.

Reading Guide:

Directions: Read the following statements. They contain information and ideas from the story. Check those your group feels can be supported with evidence from the story.

1. The new teacher began acting as if he was losing his temper once he heard the student's loud whistle.

2. He looked about wildly.

3. The teacher leaped in the air and gave a terrible yell.

4. He kicked and stamped a desk drawer to pieces.

5. A globe was sent crashing through the window.

6. Shaking wildly, the teacher was waving a piece of yardstick.

7. Fear helped the teacher to get the class to obey him.

8. The rise of fear helped the teacher have an easier time teaching his students.

9. Fear may have helped the students learn.

10. The teacher's fearsome reputation helped him for a long time to come.

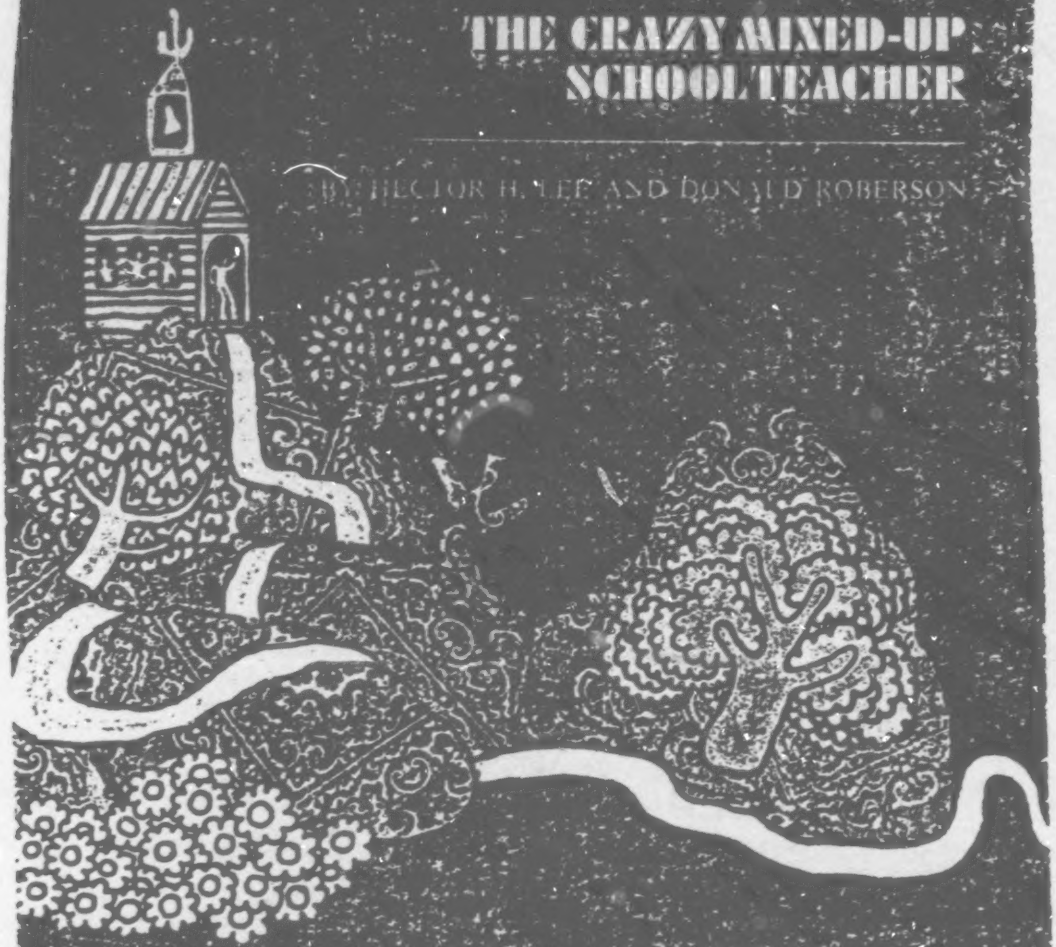
4. Have students complete the following exercise.

Post Reasoning Guide: Refer to reasoning guide statements. See if you still agree with your decision. Discuss these statements in relationship to the story.

5. Have students write vocabulary words in unit structured overview.

THE CRAZY MIXED-UP SCHOOLTEACHER

BY HECTOR H. LEE AND DONALD ROBERSON



At a little one-room mountain schoolhouse, the big boys in the upper grades enjoyed driving off schoolteachers.

It had gone on for years, and was getting worse. This year they had chased off three by Thanksgiving. They had many tricks.

Adapted by permission of the publisher from "The Crazy Mixed-Up Schoolteacher" from LORE OF OUR LAND: A Book of American Folklore by Hector H. Lee and Donald Roberson. © 1963 by Harper & Row, Publishers, Incorporated.

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The school board in the little village didn't know what to do. The fame of the place was spreading. It was getting so they couldn't find a teacher who hadn't heard of the doings there. And no teacher wished to come near the place.

Finally the school had to close because there was no teacher. A few weeks later, however, a pale, thin, harmless-looking fellow showed up to ask about the teaching job. He was told what he was up against.

He thought awhile. Then he said, "I think I can get things settled. But it will cost you a few dollars. This will cover certain expenses that I'll have."

The school board was ready to agree to anything. And so the members of the board went home feeling good for the first time in months.

The next morning, the new teacher faced his class. Blank faces stared up at him, but he knew that each pupil was looking him over carefully. Then a few sly glances and winks were sent around the room to get the fun started.

"Now, boys and girls," the little man began. "I'm very happy to be here with you."

The new teacher smiled pleasantly. "We ought to get along very well together because I am a very calm and easygoing ——"

There was a loud whistle.

The teacher's face darkened a bit. "—man——"

Giggles.

"—most of the time." His mouth twisted slowly to one side. Saliva started to flow down his chin.

"I don't very often lose my temper because——" He looked about wildly, and his tongue licked around his mouth.

"—when I do," he said, "I have a—a hard—time controlling it." His arms waved in the air.

He gave a terrible yell and leaped three feet off the floor. He snapped a yardstick and swept a stack of books off the desk with the stub. He waved the thing like a sword. He jerked a drawer out of the desk and kicked and stamped it to pieces. He picked up a large, shiny globe and sent it crashing through a window. A strong kick sent a wastebasket through another window. He pushed a full wastebasket down on the head of the biggest boy in the class.

Then he stopped, shaking wildly, still waving the piece of yardstick. He muttered in some strange language.

Slowly he grew calm. All this time the dumfounded class sat watching him quietly. At last peace returned to his ordinary features, and a beautiful smile lit his face. He looked kindly at the amazed class.

"I really don't know what gets into me," he said. "I'm very sorry, and I'll try not to let it happen again. Now—where were we?"

Mr. Higgins had no trouble at that school as long as he stayed. And he stayed twenty-one years.

TRICA LESSON PLAN #3

STORY The Twilight Rider by Edouard Jacques as told to A.L. Lloyd.
pp 133-141

CONCEPT Fear Used as a Device

OBJECTIVE To understand how one can use fear as a device to achieve one's goals and perhaps even help others.

DEVELOPMENT

1. Have students complete the following reasoning guide.

Reasoning Guide

Directions: Look at the following statements. Discuss them with your group and place a check next to those with which your group agrees. Be prepared to discuss your reasons for agreeing or disagreeing.

_____ 1. Being afraid can prevent people from completing their tasks.

_____ 2. Some people are afraid of harmless things.

_____ 3. There are those who are unafraid of ghosts.

_____ 4. Being a ghost can cause fear in the minds of people.

_____ 5. Some people fear reality more than ghosts.

2. Structured Overview

a. Place the word unafraid on the board.

b. Have students react to the word, using their experience to develop a word list of thoughts related to the word unafraid. Elicit awareness of the prefix un as usually indicating a negative.

c. Share technical vocabulary with students.

a. graveyard
b. disappeared
c. ghost
d. dusk
e. twilight

Present them in a word search puzzle. First, use meanings to have students determine the word, and have them search for the word in the puzzle.

Word	Meaning
1. g _ _ _ _ _ _ _ d	cemetery, burial ground.
2. d _ _ _ _ _ _ _ _ _ d	vanished, ceased to exist from sight.
3. g _ _ _ t	a spirit wandering among living persons.
4. d _ _ k	period of partial darkness between day and night.
5. t _ _ _ _ _ _ t	the period from day break to sunrise.

d. Reinforce technical vocabulary. Have students use these words in a short story about ghosts.

e. Have students copy vocabulary in the unit structured overview.

3. Have students complete the following reading guide. Say: today we are going to read a story about a man who was unafraid of a ghost.

Reading Guide:

A. Directions: Read the following statements: As you read the story, check those which your group feels give information from the story. Be prepared to support your responses from the story.

_____ 1. One evening when the author passed the graveyard, a ghost dog landed on his horse.

_____ 2. When the rider reached to pull the dog off, his hand went through thin air without touching anything.

_____ 3. The terrier disappeared when the rider got to the cabin.

_____ 4. After a while, Foxy and the author became pals.

_____ 5. The author stayed on the farm for a long time because he was not afraid of the ghost terrier.

_____ 6. Brady and Mathews knew all about Foxy.

B. Directions: As you read the story, check those statements your group feels represent ideas from the story. Be prepared to discuss the reasons for your decisions.

_____ 1. Other help left Brady's farm because they feared the short terrier. (p.137, para. 2).

_____ 2. Other horsemen who saw the ghost dog became very, very frightened (p.141, para. 5).

_____ 3. There was no reason for the riders and the help to fear the ghost terrier (neither the Bradys nor the Mathews were afraid; he did nothing to Ed) (p.141, para. 6).

_____ 4. The Mathews expected Ed to tell them of his fear of the ghost dog. (p.137, para. 2).

_____ 5. Brady was surprised that Ed was not afraid of the ghost dog. (p.137, para. 5).

4. Have students complete the following post reasoning guide.

Post Reasoning Guide: Refer to the statements we discussed before the story. How do you think the author would feel about them? Discuss this in your groups.

THE TWILIGHT RIDER

BY EDOUARD JACQUES
AS TOLD TO A. L. LLOYD

Early in 1879, work was scarce in my part of what is now the state of Oklahoma, so I decided to ride south to a place where new settlers were leasing land from the Indians.

I rode for about five days. Although I had a bedroll with me, I always managed to arrive at a settler's house by late evening, and someone always said, "Get down, tie up your horse, and come in." People were glad to get news from other parts of the country. They never would take any pay for the night's lodging.

About midafternoon of my fifth day of riding, I passed a small log house, but decided to ride on. It was too early to stop.

Farther along I passed what I took to be an old Indian graveyard. It was covered over with dead grass, weeds, and bushes. A rail fence around it had rotted and fallen down. Nearby was a tumble-down cabin.

Adapted from "Ghost Dog of the Kiamichi Mountains" by Edouard Jacques as told to A. L. Lloyd. Reprinted by special permission from FATE Magazine.

A half-mile farther on I came to a large log house. From the looks of the house, barn, and fences, I knew that here was a farmer who took pride in his place.

Of course, the dogs announced my arrival. A man about forty-five years old came to the door and on out to the gate. I told him that I was looking for farm work, and asked if he could keep me for the night.

"Sure, I can," he said. "Come in, and we'll talk while my wife is getting supper."

The man's name was Matthews. At the supper table Matthews asked, "Do you remember passing a small log house about a mile from here?"

I told him I did.

"Well, that man, Brady, is badly in need of a farm hand. He hired three different men last year, but before a month was out they all called for their pay and left. If you want work, I'm sure he will hire you. He has no room, however, to lodge a hired man, so he arranges to have his hired hands sleep here. We furnish breakfast. You ride over, do a day's work, eat dinner and supper there, and then you ride to our house for the night. He pays the hand $15.00 a month and pays me $5.00 a month for your room and your breakfast."

I told him that was all right with me.

The next morning I rode over to Brady's. A young woman came to the door. I told her I had stayed at Matthews' and that I was looking for farm work.

"We need help," she said. "If you will follow that road, you'll come to the field where my husband is plowing."

I found Brady and repeated my story.

"Can you go to work this afternoon?" he asked.

I said I could go to work right away, and he told me to take the plow while he did some more clearing and fence building. At noon I heard someone blowing a cow horn. Brady came out of the brush, and we went to the house for dinner.

Brady, I knew, was pleased with my handling of the team and plow, and his wife also seemed pleased. She remarked, "We've had so many hired hands, but they don't stay long."

I told them I would stay as long as there was work to do.

At sunset the horn blew again. By the time I had taken care of the horses for the night, supper was ready.

It was dusk when I started back to Matthews', but the sky was lighted with stars. I had a job that would last into late fall, and I was happy.

One evening, when I was riding past the graveyard, I noticed something small and white moving toward the road. As it neared the rotted old fence, I could make out that it was a black-and-white fox terrier. As I passed, the dog leaped and landed behind me on the horse. I always carried a riding whip but never had to use it on my horse. Now, I flung it around behind me two or three times before I realized I was hitting nothing. Looking over my shoulder, I could still see the dog riding behind me. I reached around with my hand to pull it off, but my hand went through thin air without touching anything. Still I could see the dog perched behind me. I put my horse to a gallop, thinking I would throw the dog off, but he stuck with me until I got to the tumble-down cabin. Then he disappeared.

That was on Friday night. I said nothing to the Matthews, but noticed that whenever I came in they glanced at me as though they expected me to tell them something.

I soon learned that "Foxy" would ride with me about twice a week, generally on Tuesday and Friday nights. I found myself watching for him, hoping he would join me. We became pals.

I had been there nearly four months, when Mr. Matthews invited the Bradys and me to supper one Saturday. After supper we talked on every subject imaginable, until the conversation led up to ghosts. Brady asked me right out if a black-and-white fox terrier had ever ridden with me.

"Oh, yes," I said. "Foxy and I are good pals."

Brady looked at me in astonishment. "Do you mean to say that he is riding with you regularly and you never try to avoid him?"

"No," I answered. "After the first night, when I found that he was a ghost dog, I was not afraid of him. I've often wondered, though, why he appears."

At this, Brady said, "Mr. Matthews, tell Ed the story of Foxy. I never expect to get another hand who will stay on as Ed has. The others leave as soon as they run into Foxy."

Mr. Matthews told this story:

"About three years ago, in April I think it was, I was reading in the living room when the dogs announced someone was coming. I walked out on the porch and saw a man riding toward the house. About the first thing I noticed was a black-and-white fox terrier riding behind him on a pad.

"The man asked if I could lodge him for the night, and I invited him in. Foxy jumped down and instantly made friends with our dogs.

"The man's name was Jacobs. He said he was a Civil War veteran. He had been wounded in the chest, and, as the wound seemed never to heal, the doctors advised a change of climate. He had heard of the country hereabout and thought he would try this climate for a year. The Government paid him a small pension.

"The next morning Jacobs said he wanted to ride around and look over the country. After he got on his horse, he said, 'All right, Foxy,' and that little dog leaped onto the horse behind him.

"As you know, Ed, there's that tumble-down cabin near the graveyard. When Jake came, it was still in fairly good shape. Jake asked if he might live in it, and I told him to go ahead. I even helped him fill in the cracks, patch the roof, and build a cot against a wall. We fixed him up with some pans, and Jake was right at home.

"He would ride down to the village once a week for supplies and seemed to get along fine. He rode all over this country and learned it better than I.

"One afternoon in early November, I noticed a deepening blue in the northwest. The air became chilly, and in thirty minutes one of those dreaded 'blue blizzards' was upon us. It began to rain an icy rain.

"Jake didn't get in until nearly dark. He had worn no coat, and he was soaked to the skin. He asked to stay with us that night, and I brought his clothes from the shack. By that time he was so hoarse he could scarcely whisper.

"I told my wife to look after him while I went for the doctor at the village, three miles away. By the time Doc and I got back to the house, Jake had trouble breathing. Although Doc did all he could, Jake steadily grew worse. By morning Doc said there were no hopes of him pulling through.

"Foxy knew there was something wrong with his master. He sat outside the door, on the porch, and howled. We finally let him in, and he ran straight to Jake and licked his hands and face. We fixed him a pad at Jake's feet, and he lay there with his jaw resting on his paws, watching Jake's face.

"At five o'clock Doc said Jake was dying. Foxy seemed to think so, too. He crawled up to Jake's face, licked it, and moaned. An hour later Jake breathed his last. At that very moment, Foxy jumped off the bed and ran to the door to be let out. It was just as though he knew his master was gone and he wanted to go with him. I watched him leave, and he headed straight to the old shack. I could hear him crying and howling all the way.

"The next day we laid Jake to rest, and Foxy came from the cabin to watch us. As we left the graveyard, he still lay there, gazing at the fresh mound. I tried to coax him to the house, but he refused to come along.

"That night I went to the graveyard again. Foxy was lying where we had left him. I brought something for him to eat, some water, and the pad he rode on.

"As cold weather was coming on, I built a shelter over and around Foxy. I knew he would never stay at the house. He wouldn't touch food and drank but little if any water. Two weeks later, on my regular trip to the graveyard, I found Foxy dead.

"I buried him beside Jake's grave. That dog died of grief.

"Nearly three months after Jake's death, a lone horseman, passing the old graveyard at dusk, saw a black-and-white fox terrier coming toward the road. The dog mounted behind the rider, who almost ran his horse to death getting away from there.

"People for miles around here know about Foxy's ghost. But you, Ed, are the first man to ride with Foxy for a summer and be quiet about it."

I never got back down there after that summer. But I often wonder if the old graveyard is still there. and if Foxy still rides behind some lonesome horseman in the deepening twilight.

TRICA LESSON PLAN #4

STORY Frightened Town by Burl Ives. p. 213

CONCEPT Fear of the Unknown

OBJECTIVE To help students understand that experiencing an unknown fear makes people react in different ways.

DEVELOPMENT

1. Have students complete the following reasoning guide.

Reasoning Guide:

Directions: Discuss the following statements with your group and check those with which your group agrees. Be prepared to discuss your reasons for agreeing or disagreeing.

_____ 1. Fear of the unknown can make people take drastic measures.

_____ 2. When faced with the unknown, fear can make some people tell tall tales.

_____ 3. Many people over-react when they fear something unknown.

_____ 4. Sometimes even the bravest run in terror when confronted with the unknown.

_____ 5. Fear of the unknown may be contagious.

_____ 6. It is possible to overcome fear of the unknown.

2. Structured Overview

   a. Place the words "fear of the unknown" on the board.

   b. Have students develop an experienced based list of words and thoughts related to the above concept.

   c. Share technical vocabulary with students. Have students decide upon a meaning of the word via context clues given to them.

Directions: In your groups, decide upon a meaning for each of the following words, using the sentence to help you.

______________	1.	curious	The curious cat was always snooping around new things
______________	2.	stranger	Nobody knew the stranger who rode into town.
______________	3.	buzzing	The crowd was buzzing with the news.
______________	4.	mysterious	The doctors could not find a cure for the mysterious disease.
______________	5.	excitement	The excitement ran high as Reggie Jackson came to the plate.
______________	6.	report	The witness made a report about the things she had seen.
______________	7.	gripped	Sadness gripped my heart.
______________	8.	terror	The child was filled with terror while watching the horror movie.
______________	8.	trick	When seeing a trick, things are seldom what they seem.

3. Have students complete the following exercises.

Reinforcement of Technical Vocabulary

A. Directions: Choose the word your group believes does not belong with the other words. Circle the word and be certain your group can give a reason for your choice.

1. MYSTERIOUS - secrecy, concealing, puzzling, clear. Reason:
2. CURIOUS - questioning, knowing, snoopy, prying. Reason:
3. BUZZING - silent, humming, whispering, murmuring. Reason:
4. GRIPPED - held, kept, freed, clung to. Reason:
5. TERROR - fear, shake, terrific, horrify. Reason:

B. **Directions:** Spell the following scrambled words correctly. Then place them next to their proper synonyms.

	Words	Synonyms
1.	trpoer	questioning
2.	epipgdr	thrill
3.	gansrert	account
4.	iuyemtsros	prank
5.	iuusroc	held
6.	mnxteeicte	puzzling
7.	ictrk	humming
		shake
		newcomer

C. Relate technical vocabulary to Concept. Have students place the technical vocabulary words into their unit structured overview.

4. Have students complete the following reading guide.

Reading Guide

Directions: Read the following statements. As you read the story, check those which your group feels give information and ideas from the story. Be prepared to support your responses, citing evidence from the story.

_____ 1. The curious neighbor who first saw the mysterious, unknown stranger set the people in the restaurant buzzing.

_____ 2. The author added to the fear of the townspeople.

_____ 3. People became so afraid of the unknown that they began to lock their doors, something they had not done in years.

_____ 4. Deep down inside the townspeople were afraid of the mysterious old man.

_____ 5. The terror that gripped the town after the first sighting of the mysterious stranger was forgotten after a few weeks, since he was not seen for a while.

_____ 6. Fear of the unknown made the excited townspeople report outrageous stories about the mysterious stranger.

_____ 7. The young actor got caught up in the town's fear, and began to actually believe that there was an old man to fear.

_____ 8. The mysterious old man was actually a youngster in disguise, playing a trick on the townspeople.

_____ 9. The young man terrorized the town on four different occasions.

_____ 10. At one encounter some of the townspeople almost overcame their fear of the unknown mysterious stranger.

_____ 11. Fear finally backfired, and got the best of the trickster.

_____ 12. Some of the townspeople finally overcame their fear of the unknown.

_____ 13. The unknown stranger remained a secret between father and son.

_____ 14. It is possible that even after the unknown stranger's last appearance, terror may still have gripped the hearts of those townspeople who feared the mysterious old man..

5. Have students complete the following Post Reasoning Guide.

Post Reasoning Guide:

Refer to Pre-Reading Guide statements to see if students still agree with the statements and also to discuss the author's probable responses to the statements.

FRIGHTENED TOWN

BY BURL IVES

This is the story of a boy who
once just had to act—
and how he did it much too successfully.

When I was in the sixth grade, the high school in our town decided to put on a play. I acted in the play, and I also strummed the banjo and sang and cracked jokes between acts. People came to see us, and before we knew it, we were putting on plays in the towns around us. I decided I was now an actor, and I bought myself a make-up box.

About the time I bought the make-up, people stopped coming to the plays. One night, after our play-acting was over, I began to experiment with make-up. I sat before the looking glass and made myself up into an old man with whiskers. With whiskers from the make-up box, I really looked very old.

In a trunk in my father's bedroom there were an old-fashioned cape and hat. One evening I put them on. With my whiskers and with a cane in one hand, I then walked in a stooped position toward the restaurant in our town.

On the way I met a neighbor. I walked slowly past the woman. She looked mighty curious, but she did not

"Frightened Town" from WAYFARING STRANGER by Burl Ives. Copyright 1948 by Burl Ives. Reprinted by permission of Wayfarer Enterprises.

recognize me. She just looked back over her shoulder at me as if I were a stranger in town.

I went up past the restaurant. But I stayed far enough away from the window so that the people inside saw only the outline of an old man with a cane, a cape, and a tall hat.

When I had moved away from the light into the darkness, I ripped of the cape and hat, flew home, and took off the make-up. Then I ran back to the restaurant as fast as I could.

The place was buzzing. The neighbor who had seen me came to the restaurant and reported what she had seen on the street. Several of the loafers had seen the old man in front of the restaurant. I knew in a moment that nobody connected me with the old man. So I said, "Why, I saw him not more than three minutes ago as I came up. He was going toward the church."

That night, people who had not locked their doors in years locked them. Children waited to walk home with their parents. In our town everyone knew everyone else. Down in their hearts people were afraid of the mysterious old man.

After a couple of weeks he was forgotten, and I thought it time he should return to town.

On a moonlight night the old man with the cape, tall hat, and cane again moved slowly down the main street. People passed him, and he walked on saying nothing. Ten minutes after shedding my disguise at home, I was at the restaurant again. This time the excitement ran high. People kept coming into the restaurant to report that they had seen the old man in parts of town where I knew he had not been. A woman claimed she had seen him walk across the road and disappear in a puff of smoke. Someone else said the old man had no lips — only teeth.

Again fear gripped the little town. I fell in with the feeling. Although I knew better, I began to think that there really was an old man and that he was someone to be afraid of. For weeks people talked of seeing the strange old man at one place or another. One person said he had seen him sitting on the steeple of the church and then fading away.

Summer came, and once more the old man was forgotten except as a legend. Then one night, feeling the need of a little excitement, I put on my costume again and went into the streets. Four young men were coming toward me. I didn't know whether to give ground or go past them. I pulled the hat down over my face, bent on the cane, and walked by the four frightened young men. I kept walking, but they stopped. One of them said, "Let's catch him!"

They started walking after me. I walked a little faster, but I knew they intended to catch me. I sensed their fear. I turned toward them and lifted my cape and cane in the air. They stopped and then flew in terror down the street.

After this experience, I became afraid of being caught. I did not go out in my disguise for a very long time. Then once again I appeared as the old man.

That last time was in the fall. There was an empty lot down a street where the weeds were eight feet tall. We boys had made tunnels through them.

It happened that on the night when the old man appeared, there was a group of men and boys on the street. One of them said, "Let's get him!" All at once they came at me, fifteen or twenty men and boys, running as fast as they could go. Among them was my father. I came to the weed patch and went through a hole in the fence. After I had crawled into the weeds a little distance, I took off the cape and hat and make-up and left them. Then I went back and joined those who were seeking the old man.

My father came up to me and said, "Burl, are you thinking of going home?"

I said, "Yes, I think I will."

He said, "I'll come with you."

As we neared our house, he pulled a cape, hat, and cane from under his coat and said, "Did you ever see these before?" And I said, "Yes."

When we got home, he put the things back in the trunk and said, "Let's take a walk."

We walked a long time, and finally he said, "You might have been killed, pulling a trick like that."

I said, "Yes."

Then he said, "If the old man never appears again, I will tell no one. He will be our secret."

We stopped and looked directly into each other's eyes, and my father held out his right hand to his son. Until this day the old man remained our secret. □

TRICA LESSON PLAN #5

WRITING IN THE CONTENT AREA

Have students use the vocabulary which was acquired with the first four stories of this unit, to create their own story using as a theme the concept of FEAR. (The words used will only be verbs).

Words:	attacked, twisted, kicked, disappeared, reported, gripped, tricked
Theme:	Fear of Dying
Directions:	Have students use these words (verbs): attacked, twisted, kicked, disappeared, reported, gipped, tricked, to create a story with the theme "Fear of Dying."

The primary objectives of the writing assignment are:

- The student will demonstrate understanding of the concept fear.
- The student will demonstrate understanding of the assigned vocabulary (verbs) by using most of them in correct semantic context.

(Concern for the mechanics of punctuation, spelling, etc., should be deferred to the later stages of editing.)

TRICA LESSON PLAN #6

STORY A Night in the Old House by Marjorie Vetter. pp 367-378.

CONCEPT Fear used as a thriller.

OBJECTIVE To help students understand that some writers instill fear in the reader in the process of reading.

DEVELOPMENT

1. Have students complete the following reasoning guide.

Reasoning Guide:

Directions: Discuss the following statements with your group. Check those with which your group agrees. Be prepared to discuss your reasons for agreeing or disagreeing.

_____ 1. Sometimes writers purposely frighten the reader.

_____ 2. Sometimes its fun to read scary stories.

_____ 3. Often the element of surprise frightens the reader.

_____ 4. In order to frighten the reader, authors often use frightening words as well as events.

_____ 5. Sometimes when you are reading about a frightening event, you wonder how you would react in that situation.

2. Structured Overview

1. Place the word thriller on the board.

2. Have students react to the word, in their groups, listing whatever experience they have had relating to the word.

3. Share the following words with the class:

sneaking, slither, prowling, tiptoed, crept, crawling, terrified, horrible, frightful, scared, tense

Have students discuss and decide upon a meaning for each word - use dictionary if necessary. Next, students do the following exercises.

4. Find the missing letter in the following scrambled words. Then spell the word correctly circling the missing letter.

1. etlshi
2. efiterdi
3. npolgiw
4. ditpet
5. sdrac
6. rigffhul

5. Write a story using technical vocabulary words.

6. Add new words to unit structured overview.

3. Have students complete the following reading guide. Say: Today we are going to read a story about a boy and a girl who spend a thriller of an evening in an old house.

Directions: Read the following statements. They contain information and ideas from the story. Check those your group feels can be supported with evidence from the story.

Reading Guide:

_____ 1. Marjorie was happy to see her mother go to get her father at the airport. She didn't like her mother.

_____ 2. Yet, Marjorie was terrified at the thought of being alone in a house at night.

_____ 3. Giant trees slithered across the old house's porch.

_____ 4. Being alone would probably make Marjorie's mind play tricks on her.

_____ 5. When Marjorie first heard the sound of heels tapping across the floor above, she was trembling, but probably thought she was overreacting.

_____ 6. Marjorie was so scared she wanted to escape.

_____ 7. That evening, it happened to be quite peaceful outside.

_____ 8. A sudden flash of light made Marjorie's heart thump.

_____ 9. As Marjorie carefully tiptoed into the kitchen, she knew someone was circling the house.

_____10. Marjorie's fear caused her to wake Georgie and tell him someone was prowling.

_____11. Georgie became tense when he heard the prowler's footsteps on the porch.

_____12. Marjorie crept behind the curtain with Georgie as the prowler was sneaking throughout the house.

_____13. Even as fear gripped Marjorie, her outrage overpowered her fear.

_____14. The prowler knew all the time that Marjorie was behind the curtain.

_____15. Georgie, his muscles tense, hit the thief with a tennis racket. The thief then slumped to the floor.

_____16. Marjorie may have acted a bit foolishly when she threatened the thief.

_____17. Marjorie's frightful experience made her treat Georgie differently.

4. Post Reading Guide: Have students refer again to Reasoning Guide statements.

A NIGHT IN THE OLD HOUSE

BY MARJORIE VETTER

There was a decided chill in the late August evening. A group of us teen-agers were huddled around a huge campfire, amusing ourselves with talking games.

After a while Mary Jo said to me, "How about describing your most terrifying experience?"

Across the flickering firelight my eyes met George's. I could see that he was remembering—as I was—something that happened three years ago.

George had been Jorgito then. He was a serious-eyed fourteen-year-old who had come from Havana, Cuba, to live with his uncle in New York.

The uncle, a selfish, heartless man, was about to ship the boy off to friends in Miami. It was then that Jorgito telephoned my mother. My mother knew his family well. She invited Jorgito to spend the weekend with us at our home on Long Island.

It was a month after my twelfth birthday when Jorgito came for the weekend—and stayed for a year.

"A Night in the Old House" by Marjorie Vetter. Reprinted by permission of the author and the AMERICAN GIRL, a magazine for all girls published by the Girl Scouts of the U.S.A.

My parents, my mother especially, seemed to live only to make Jorgito comfortable and happy. We began then to call him Georgie. From morning till night all I heard was poor, dear Georgie, all alone, living with a strange family in a strange land; we must do all we can to make him happy. We ate Georgie's favorite dishes; we went where Georgie wanted to go; we did what Georgie wanted to do. I could not have the new dress I wanted because Georgie needed a warm winter coat. It seemed to me that my parents were so taken up with Georgie that they no longer loved me. I am ashamed now, but then I was filled with a hot, burning jealousy.

I thought a boy who did not care for sports, but wanted to sit around listening to records was some sort of sissy. Just because Georgie was making himself at home, without tears or complaints, with a strange family in a country completely foreign to him did *not* make him a hero to me.

We came up to the lake early that year. My father had to take a business trip. He wanted to drive us to our summer place and see us settled before he left. My father does a fair amount of traveling during the year. His business is publishing. Books—rare books—are his hobby. He keeps them, both at home and at the lake, in bookcases with glass doors to protect them from dust and dampness.

When he returned from that trip, he was bursting with pride. He showed us his latest treasure. It was the star of his collection, an autographed copy of a first edition of *Huckleberry Finn* by Mark Twain. It was worth many thousand dollars. He showed it to everyone who came to the house and to people all up and down the lake shore. Then he put the book in his bookcase in the house

A few days later, after my father had gone back to New York, Georgie came down with a virus. The doctor said he should stay in bed for a couple of days. My mother put him to bed in the guest room, just off the living room. She did this so that, in taking care of him, she would not have to run up and down stairs.

On the day that Georgie became ill, my father was returning from New York. My mother had to drive to Burlington, a distance of some thirty miles, to pick him up at the airport.

I always looked forward to meeting Dad at the airport. I loved the delicious woodsy odors as Mother and I drove through the cool, shadowy evening. And it was exciting to watch Dad's plane land and to run to meet him. Now, because of Georgie, I would have to miss all this. Ailing Georgie could not be left alone for several hours.

About nine o'clock Mother went out to the car. I shut and locked the door after her with a horrible sinking of heart. I heard the engine start and the car crunch over the gravel. I walked to the window and watched the tail lights until the car turned onto the main road. Then they were lost to sight.

I am terrified at the thought of being alone in a house at night, especially at the lake. Our house there is almost a hundred years old. It cracks and squeaks as if someone were sneaking up and down the stairs. It is surrounded by giant trees that creak in the wind and cast long, sinister shadows that slither across the porch and windows. It is no place for a timid twelve-year-old with a vivid imagination to be left alone at night—alone except for a sick fourteen-year-old who would probably be sleeping heavily.

Even as I turned away from the window, I heard a sound as of heels tapping across the floor above. I told myself it was only an acorn falling down the slanting porch roof. But I was trembling as I went back to Georgie's room to see how he was doing. He was lying on his back, his breath coming slow and deep through his slightly opened mouth.

What I needed was a book to read. It had to be interesting enough to make the next two hours fly by. I wanted to lose myself in the story and forget where I was. As I walked across the living room toward the bookcase, I heard a rumble of thunder. I rushed over to the picture window to close the drapes. All I needed to complete a frightful evening was one of Lake Champlain's violent electric storms. These often left us without light for hours.

I picked out a book and started back to Georgie. But again that knocking on the roof stopped me where I stood.

The wind was rising. It whistled down the fireplace and whipped the trees outside the picture window. I moved closer to the window and peeked through the drapes, straining to see through the darkness. Suddenly a light flashed at the top of the stairs leading up from the lake. Then it went out. My heart thumped against my chest. Was there someone out there?

As I stood, frozen, the light came on again. It bobbed across the front yard, moving toward the left side of the house. I moved away from the window and tiptoed carefully to the dark kitchen. Sure enough, I could see the light again. Someone *was* circling the house. I knew the door from the kitchen to the back porch was locked and so was the door from the living room to the front porch. But windows were open in the kitchen, in Georgie's room, and in the upstairs bedrooms.

I watched the light swing past. Then I moved very carefully, holding my breath, across the kitchen floor. I very slowly lowered and locked the windows.

I needn't bother about the bedroom windows upstairs, I told myself—surely no one would get up there to break into the house. All I had to do now was force my stiff legs to carry me to Georgie's room and shut and lock his window.

Slowly, quietly, I moved back across the living room and into Georgie's room. He stirred as I entered. When I began, ever so carefully, to shut the window, he woke up. He asked sleepily, "What's the matter, Nell? What're you doing?"

"Don't make a sound," I whispered. "There's someone prowling around the house."

He sat up, laughing. "Don't be ridiculous," he said.

Just then there came the sound of footsteps across the front porch and a noise as of someone trying the door.

My heart thudded in my ears. "Oh, Georgie," I whispered, "I'm so scared!"

Georgie wasn't laughing now. His eyes were big in his startled face. Tense and motionless, we heard the footsteps going back down the porch steps. Georgie jumped out of bed and in behind the floor-length window drape. "He's going around back," he whispered. "I can see his flashlight moving."

I crept in behind Georgie, and together we could hear footsteps crossing the back porch and the rattle of the door handle.

For a minute or two we huddled there, listening. Then we heard the scraping of a chair being drawn across the back porch and, a little later, a noise as of someone walking across its tin roof. There was a moment of silence and then the sound of footsteps moving across the floor above our heads.

"Georgie," I murmured, "he's in the house! I'm so scared! What'll we do?"

"Sit tight," whispered Georgie, "and find out what he's after."

A blinding flash lit up the window beside which we were hiding. A minute later thunder crackled and echoed in the mountains across the lake. Losing all control, I moaned aloud. Georgie gave me a hard shake, and I stopped just as we heard footsteps coming down the creaky wooden stairs. Somebody was in our living room. Who *was* it? And what was he after? I had to see! Stiff with fright, I moved out from behind the curtain and tiptoed over to the door.

Lamplight shone on the red hair of a tall young man who was crouching in front of my father's bookcase. In a flash I knew what he was after—*Huckleberry Finn*, my father's most precious possession. What could we do to stop him?

The man seemed about ten feet tall, and his muscles bulged under his bulky gray sweater. Then, with a cry of pleasure, he pulled out the precious book.

"Stop!" I shouted, running toward him. "That's my father's book. Put it back at once!"

He swung around to face me in startled amazement. His eyes were wild as he stared at me for a moment. "Get out of my way, girl, if you don't want to get hurt," he ordered. "I'm leaving by that back door, and this book's going with me."

A streak of lightning forked across the blackness of the sky. And thunder shook the house as rain pelted in torrents against the windowpanes. Looking back, I don't know where I got the courage. I only knew I could not let him take my father's most treasured book. I ran forward to grab him, but his arm shot out. I was knocked backward and fell sprawling to the floor.

He backed away from me slowly, clutching the precious book tightly. He was making for the back door when lightning crackled again—it seemed almost across the very living room—and a deafening crash of thunder shook the house. The lights went out, and we were in complete darkness. The thief crashed against the couch, and at that moment the lights came on once more. Out of the corner of my eye, I could see Georgie, brandishing a tennis racket and stealing up behind him.

I scrambled to my feet and ran forward. "You'll never get away with this," I threatened the robber, wanting to distract him. "They'll hunt you down and throw you in jail." Every muscle tense, I saw Georgie, noiselessly and gracefully, jump on a big cushioned chair. He raised the racket over his head and brought it down with all his strength on the thief's head. The man slumped to the floor. Georgie jumped down from the chair and gave him another blow for good measure. Then he sat down on him, as the good guy does with the bad guy in the movies.

When I could breathe again, I ran over, snatched my father's book out of the thief's hand, and slipped it under the couch.

"Get some rope. Hurry!" Georgie said. "He'll come to in a minute, and I won't be able to hold him."

I dashed out to the shed back of the kitchen and found some rope. Georgie surprised me by the efficient way in which he bound up the man.

The intervals between the lightning and the thunder were longer now, and the sound was muffled and distant. The storm was passing, and I knew I would never be so afraid again.

"What do we do now?" Georgie asked, breathing a little heavily from his work.

"I'll call the police," I told him. I started toward the phone, when the thief groaned, shaking his head groggily.

I stopped, terrified that he might be able to burst his bonds and attack us.

Just then we heard the sound of the car in the driveway. You can imagine the hubbub when Mom and Dad came in to find Georgie standing over a tied-up strange man and me wringing my hands.

Father took over then. He phoned to town for the police, who came and took the redheaded housebreaker away.

He was a guest at the home of one of our neighbors where Dad had shown his treasure. He had run up a lot of debts in college. He knew that we were to go to Burlington to meet my father's plane and thought he could get away with the valuable Mark Twain volume while we were gone. When I saw his light going round the house, he was checking to make sure that no one was home. My father said the thief would have run into trouble trying to get rid of the book, if he had been successful in stealing it. But he was probably too desperate to think of that.

We all praised Georgie for his courage and quick thinking. He said that when I ran threateningly toward the thief, he knew he had to do something to rescue me. He had looked around desperately for a weapon. Then he remembered how my father, with a tennis racket, had once made short work of a bat that had got into the house. So he grabbed the tennis racket and jumped on the chair to be able to come down with greater force on the man's head. Thank goodness, he had been successful.

Right then and there, I began to be ashamed of myself for the way I had treated Georgie. He had been a strange boy, alone in a strange land, and from the beginning he had behaved with amazing courage, dignity, and poise. I had been the selfish, jealous one, and I felt very much humbled now.

I walked over to him and held out my hand. "Georgie," I said, "I want to apologize for the way I've been treating you. I'm ashamed of myself and . . ." I hesitated. "I . . . I think you're great!"

Georgie was not only brave, he was also forgiving. He did not hold my unfriendly actions against me. We have been friends from that night on.

I smiled at him now as he sat across from me in the firelight. He was seventeen in June, and he is George now, a college man—as he is fond of telling me. He is very handsome with his dark, wavy hair, his black eyes, and his very white teeth in his tanned face. He stayed with us that first year. Later, when his mother and younger brother left Cuba, he joined them in Miami. But every year, as soon as college closes, he comes north to spend the summer with us in the old house at the lake. □

TRICA LESSON PLAN #7

STORY Ghost of the Lagoon by Armstrong Sperry. pp 395-409

CONCEPT Superstition Breeds Fear

OBJECTIVE To make students aware that fear can be caused by the misinterpretation of a real happening, aided by superstition.

DEVELOPMENT

1. Structured Overview

   1. Place the word superstition on the board. Ask students for a meaning of the word. Next, place dictionary definition on the board: "A belief not based on reason or knowledge." Point out meaning of prefix super, indicating concept "above."

   2. Have students develop a word list related to the concept words. Have students place the words in two's, telling them to look for cause/effect relationships among pairs. Discuss rationale.

   3. Share these technical words with the class: ghost, monster, frightened, mysteriously, evil, trouble, dark, gloomy.

   4. Ask students to pair these words as well, and discuss reasons for the pairing.

   5. Reinforce technical vocabulary with following exercise: Directions: Circle the word which does not belong with the other words. Give a reason or your choice.

      a. Monster - ugly, angel, demon, ogre

      b. Evil - bad, devilish, sinful, kindly

      c. Trouble - grief, bother, peaceful, hardship

      d. Ghost - person, invisible, frightening, spirit

      e. Gloomy - dismal, dreary, somber, bright

      Write a sentence for each word. Use a capital letter and a period in each sentence.

2. Have students complete the following reading guide.

   Reading Guide:

   Directions: Check those statements with which your group agrees. Be prepared to support your responses with reasons.

   _____ a. Repetitions of frightful tales may cause one to become superstitious.

_____ b. Sometimes superstitions cause people to give of themselves in hopes that the gift will prevent bad things from happening.

_____ c. Often superstitions are caused by things one hears rather than by things one actually sees.

_____ d. Sometimes superstitions are caused by stories that have been exaggerated.

_____ e. Sometimes one can act bravely in spite of the great fear that is related to a superstition.

3. Have students complete the following reading guide. Say: today we will read a story about a young man's environment, and how his environment breeds superstition. We will also discuss how this young man deals with the superstition he has been living with for years. Present the following vocabulary: phosphorus, lagoon.

Reading Guide:

Directions: Read the following "cause" and "effect" statements. They contain information and ideas from the story. Connect those your group feels can be supported as related, using evidence from the story.

	Cause	Effect
1.	Monster	Fishermen in the village were frightened (p.397)
2.	The king's prize offering	Mako wanted to capture the ghost monster (p.398)
3.	Tupa	Mako's father's death (p.378)
4.	Fear of the monster	Natives left presents of food for him out on the reef (p.397)
5.	Fear of the monster	Tales were told (p.397)
6.	Knowledge of his father's death	Mako wanted to slay the evil Tupa (p.398)
7.	The sight of Tupa - ghost of the lagoon	Mako felt weak and could hardly talk (p.406)
8.	The desire to kill Tupa	Great courage and bravery on the part of Mako (p.407)
9.	The death of Tupa	Mako shouted for joy (p.409)
10.	The death of Tupa	Mako was honored by King Opu Nui (p.409)

4. Post Reading Guide:

Have students refer to Reasoning Guide and discuss statements.

Ghost of the Lagoon

BY ARMSTRONG SPERRY

The island of Bora Bora, where Mako lived, is far away in the South Pacific. It is not a large island —you can paddle around it in a single day—but the main body of it rises straight out of the sea, very high into the air, like a castle. Waterfalls trail down the faces of the cliffs. As you look upward, you see wild goats leaping from crag to crag.

Mako had been born on the very edge of the sea. Most of his waking hours were spent in the waters of the lagoon, which was nearly enclosed by the two outstretched arms of the island. He was very clever with his hands. He had made a harpoon that was as straight as an arrow and was tipped with five pointed iron spears. He had made a canoe, hollowing it out of a tree. It wasn't a very big canoe—only a little longer than his own height. It had an outrigger fastened to one side to keep the boat from tipping over. The canoe was just large enough to hold Mako and his little dog, Afa. They were great companions, these two.

One evening Mako lay stretched at full length on the pandanus mats, listening to Grandfather's voice. Overhead, stars shone in the dark sky. From far off came the thunder of the surf on the reef.

"Ghost of the Lagoon" by Armstrong Sperry from *Child Life*, copyright 1941. Reprinted by permission of the author.

The old man was speaking of Tupa, the ghost of the lagoon. Ever since the boy could remember, he had heard tales of this terrible monster. Frightened fishermen, returning from the reef at midnight, spoke of the ghost. Over the evening fires, old men told endless tales about the monster.

Tupa seemed to think the lagoon of Bora Bora belonged to him. The natives left presents of food for him out on the reef—a dead goat, a chicken, or a pig. The presents always disappeared mysteriously, but everyone felt sure that it was Tupa who carried them away. Still, in spite of all this food, the nets of the fishermen were torn during the night, the fish stolen. What an appetite Tupa seemed to have!

Not many people had ever seen the ghost of the lagoon. Grandfather was one of the few who had.

"What does he really look like, Grandfather?" the boy asked for the hundredth time.

The old man shook his head solemnly. The light from the cook fire glistened on his white hair. "Tupa lives in the great caves of the reef. He is longer than this house. There is a sail on his back—not large, but terrible to see, for it burns with a white fire. Once when I was fishing beyond the reef at night, I saw him come up right under another canoe——"

"What happened then?" Mako asked. He half rose on one elbow. This was a story he had not heard before.

The old man's voice dropped to a whisper. "Tupa dragged the canoe right under the water—and the water boiled with white flame. The three fishermen in it were never seen again. Fine swimmers they were, too."

Grandfather shook his head. "It is bad fortune even to speak of Tupa. There is evil in his very name."

"But King Opu Nui has offered a reward for his capture," the boy pointed out.

"Thirty acres of fine coconut land and a sailing canoe as well," said the old man. "But who ever heard of laying hands on a ghost?"

Mako's eyes glistened. "Thirty acres of land and a sailing canoe. How I should love to win that reward!"

Grandfather nodded, but Mako's mother scolded her son for such foolish talk. "Be quiet now, Son, and go to sleep. Grandfather has told you that it is bad fortune to speak of Tupa. Alas, how well we have learned that lesson! Your father——" She stopped herself.

"What of my father?" the boy asked quickly. And now he sat up straight on the mats.

"Tell him, Grandfather," his mother whispered.

The old man cleared his throat and poked at the fire. A shower of sparks whirled up into the darkness.

"Your father," he explained gently, "was one of the three fishermen in the canoe that Tupa destroyed." His words fell upon the air like stones dropped into a deep well.

Mako shivered. He brushed back the hair from his damp forehead. Then he squared his shoulders and cried fiercely, "I shall slay the evil Tupa and win the

King's reward!" He rose to his knees, his slim body tense, his eyes flashing in the firelight.

"Hush!" his mother said. "Go to sleep now, Mako. Enough of such foolish talk. Would you bring trouble upon us all?"

Mako lay down again upon the mats. He rolled over on his side and closed his eyes, but sleep was long in coming.

The palm trees whispered above the dark lagoon, and far out on the reef the sea thundered.

The next morning the boy was slow to wake up. The ghost of Tupa had played through his dreams, making him restless. And so it was almost noon before Mako sat up on the mats and stretched himself. He called Afa, and the boy and his dog ran down to the lagoon for their morning swim.

When they returned to the house, wide awake and hungry, Mako's mother had food ready and waiting.

"These are the last of our bananas," she told him. "I wish you would paddle out to the reef this afternoon and bring back a new bunch."

The boy agreed eagerly. Nothing pleased him more than such an errand, which would take him to a little island on the outer reef, half a mile from shore. The island was one of Mako's favorite playgrounds, and there bananas and oranges grew in great plenty.

"Come, Afa," he called, gulping down the last mouthful. "We're going on an expedition." He picked up his long-bladed knife and seized his spear.

A minute later he dashed across the white sand to where his canoe was drawn up beyond the water's reach.

Afa barked at his heels. Afa was all white except for a black spot over each eye. Wherever Mako went, there went Afa, also. Now the little dog leaped into the bow of the canoe, his tail wagging with delight. The boy shoved the canoe into the water and climbed aboard. Then, picking up his paddle, he thrust it into the water. The canoe shot ahead. Its sharp bow cut through the green water of the lagoon like a knife through cheese. And so clear was the water that Mako could see the coral gardens forty feet below him, growing in the sand. The shadow of the canoe moved over them.

A school of fish swept by, like silver arrows. He saw scarlet rock cod with ruby eyes, and the head of a conger eel peering out from a cavern in the coral. The boy thought suddenly of Tupa, ghost of the lagoon. On such a bright day it was hard to believe in ghosts of any sort. The fierce sunlight drove away all thought of them. Perhaps ghosts were only old men's stories anyway!

Mako's eyes came to rest upon his spear—the spear that he had made with his own hands. He remembered his vow of the night before. Could a ghost be killed with a spear? Mako vowed that some night, when all the village was sleeping, he would find out! He would paddle out to the reef and challenge Tupa! Perhaps tonight. Why not? He caught his breath at the thought. A shiver ran down his back. His hands were tense on the paddle.

As the canoe drew away from shore, the boy saw the coral reef that most interested him. It was of white coral—a long, slim shape that rose slightly above the surface of the water. It looked very much like a shark. There was a ridge on the back that the boy could pretend was a dorsal fin, while up near the front were two dark holes that looked like eyes!

Times without number the boy had practiced spearing this make-believe shark, aiming always for the eyes, the most vulnerable spot. So true and straight had his aim become that the spear would pass right into the eyeholes without even touching the sides of the coral. Mako had named the coral reef Tupa.

This morning as he paddled past, he shook his fist and called, "Ho, Mister Tupa! Just wait till I get my bananas. When I come back, I'll make short work of you!"

Afa followed his master's words with a sharp bark. He knew Mako was excited about something.

The bow of the canoe touched the sand of the little island where the bananas grew. Afa leaped ashore and ran barking into the jungle, now on this trail, now on that. Clouds of sea birds whirled from their nests into the air with angry cries.

Mako climbed into the shallow water and waded ashore. He pulled his canoe up on the beach after him. Then, picking up his banana knife, he followed Afa.

In the jungle the light was so dense and green that the boy felt as if he were moving under water. Ferns grew higher than his head. The branches of the trees formed a green roof over him. A flock of parakeets fled on swift wings. Somewhere a wild pig crashed through the undergrowth, while Afa dashed away in pursuit. Mako paused anxiously. Armed only with his banana knife, he had no desire to meet the wild pig. The pig, it seemed, had no desire to meet him either.

Then, ahead of him, the boy saw the broad green blades of a banana tree. A bunch of bananas, golden ripe, was growing out of the top.

At the foot of the tree he made a nest of soft leaves for the bunch to fall upon. In this way the fruit wouldn't be crushed. Then, with a swift slash of his blade, he cut the stem. The bananas fell to the earth with a dull thud. Later, he found two more bunches.

Then he thought, "I might as well get some oranges while I'm here. Those little rust-colored ones are sweeter than any that grow on Bora Bora."

So he set about making a net of palm leaves in which to carry the oranges. As he worked, his swift fingers moved in and out among the strong green leaves. He could hear Afa's excited barks off in the jungle. That was just like Afa, always barking at something—a bird, a fish, a wild pig. He never caught anything either. Still, no boy ever had a finer companion.

The palm net took longer to make than Mako had realized. By the time it was finished and filled with oranges, the jungle was dark and gloomy. Night comes quickly and without warning in the islands of the tropics.

Mako carried the fruit down to the shore and loaded it into the canoe. Then he whistled to Afa. The dog came bounding out of the bush, wagging his tail.

"Hurry!" Mako scolded. "We won't be home before the dark comes."

The little dog leaped into the bow of the canoe, and Mako came aboard. Night seemed to rise up from the surface of the water and swallow them. On the distant shore of Bora Bora, cook fires were being lighted. The first star twinkled just over the dark mountains. Mako dug his paddle into the water, and the canoe leaped ahead.

The dark water was alive with phosphorus. The bow of the canoe seemed to cut through a pale liquid fire. Each dip of the paddle trailed streamers of light. As the canoe approached the coral reef, the boy called, "Ho, Tupa! It's too late tonight to teach you your lesson. But I'll come back tomorrow." The coral shark glistened in the darkness.

And then, suddenly, Mako's breath caught in his throat. His hands felt weak. Just beyond the fin of the coral Tupa, there was another fin—a huge one! It had never been there before. And it was moving toward him!

The boy stopped paddling. He dashed his hand across his eyes. Afa began to bark furiously. The great white fin, shaped like a small sail, glowed with phosphorescent light. Then Mako knew. Here was Tupa—the real Tupa—ghost of the lagoon!

His knees felt weak. He tried to cry out, but his voice died in his throat. The great shark was circling slowly around the canoe. With each circle, it moved closer and closer. Now the boy could see the phosphorescent glow of the great shark's sides. As the shark moved in closer, he saw its yellow eyes and the gill slits in its throat.

Afa leaped from one side of the canoe to the other. In sudden anger Mako leaned forward to grab the dog and shake him soundly. Afa wriggled out of his grasp. Then, as Mako tried to catch him, the shift in weight tipped the canoe to one side, and the outrigger rose from the water. In another second they would be overboard. Quickly the boy threw his weight over to balance the canoe, but with a loud splash Afa fell over into the dark water.

Mako stared after him in dismay. The little dog, instead of swimming back to the canoe, headed for the distant shore. And there was the great white shark—very near. "Afa! Afa! Come back! Come quickly!" Mako shouted.

The little dog turned back toward the canoe. He was swimming with all his strength. Mako leaned forward. Could Afa make it? Swiftly the boy seized his spear. Bracing himself, he stood upright in the canoe. There was no weakness in him now. His dog was in danger of instant death.

Afa was swimming desperately to reach the canoe. The white shark had paused in its circling to gather speed for the attack. Mako raised his arm and took aim. In that instant the shark charged. Mako's arm flashed forward. All his strength was behind that thrust.

The spear drove straight and true, right into the great shark's eye. Mad with pain and rage, Tupa whipped about, lashing the water in fury. The canoe rocked back and forth. Mako struggled to keep his balance as he drew back the spear, which was fastened by a cord to his waist.

He bent over to seize Afa and drag him aboard. Then he stood up, not a moment too soon. Once again the shark charged. Once again Mako threw his spear, this time at the other eye. The spear found its mark. Blinded and weak from loss of blood, Tupa rolled to the surface, turned slightly on his side. Was he dead?

Mako knew how clever sharks could be, and he was taking no chances. Scarcely daring to breathe, he paddled toward the still body. He saw the faintest motion of the great tail. The shark was still alive. The boy knew that one flip of that tail could overturn the canoe and send both him and Afa into the water, where Tupa could destroy them.

Swiftly, yet calmly, Mako stood upright and braced himself firmly. Then murmuring a prayer to the Shark God, he threw his spear for the last time. Downward, swift as sound, the spear plunged into the white shark's shoulder.

Peering over the side of the canoe, Mako could see the great fish turn over, far below the surface. Then slowly, slowly, the great shark rose to the surface of the lagoon. There he floated, half on one side.

Tupa was dead.

Mako flung back his head and shouted for joy. Hitching a strong line about the shark's tail, the boy began to paddle toward the shore of Bora Bora. Tupa's dorsal fin, burning with the white fire of phosphorus, trailed after the canoe.

Men were running down the beaches of Bora Bora, shouting as they leaped into their canoes and put out across the lagoon. Their cries reached the boy's ears.

"It is Tupa—ghost of the lagoon," he heard them shout. "Mako has killed him!"

That night, as the tired boy lay on the pandanus mats listening to the distant thunder of the sea, he heard Grandfather singing a new song. It was the song that would be sung the next day at the feast which King Opu Nui would give in Mako's honor. The boy saw his mother bending over the cook fire. The stars leaned close, winking like friendly eyes. Grandfather's voice reached him now from a great distance, "Thirty acres of land and a sailing canoe . . ." □

TRICA UNIT: FEAR

UNIT TEST

PART I: Directions: Read each statement carefully. Choose five (5) of the six (6) statements and discuss in at least one paragraph each statement as it relates to one of the stories. Use a different story for each statement.

1. Fear can be used to make people do what you want them to do.
2. Some people are afraid of things that others are not afraid of.
3. Sometimes it is possible to overcome a great fear.
4. Fear can make a person want to do an evil deed.
5. Sometimes scary stories make the reader feel the fear a character is feeling.
6. Fear of the unknown can make people do outrageous things.

PART II: Choose seven (7) words from the following list. Use each in a sentence to show that you understand how the word was used in the stories we read.

1. shaking
2. buzzing
3. attacked
4. slither
5. graveyard
6. demon
7. prowling
8. stranger
9. temper
10. twilight

Part III: Appendices

Appendix A

SURVEY OF PHONIC ELEMENTS

INITIAL CONSONANTS

Number your paper (or rexographed form) from 1-18. I will say some words. Think of the first consonant you hear in each word. Write just the first consonant on your paper. For example, if I say *fun*, what will you write? If I say *march?*

Now we are ready to begin. Listen carefully. (Dictate words in sample below, using normal pronunciation.)

Correct Response		*Sample Word*	*Correct Response*		*Sample Word*
1.	m	mean	10.	v	voice
2.	t	tail	11.	j	juice
3.	b	board	12.	z	zip
4.	f	fence	13.	g	gate
5.	w	wait	14.	r	rose
6.	h	hide	15.	y	young
7.	p	paint	16.	l	late
8.	s	sand	17.	k	kite
9.	d	desk	18.	n	neat

FINAL CONSONANTS

Number your paper (or rexographed form) from 1-15. I will say some words. Think of the last letter you hear in each word. Write just the last letter you hear on your paper. For example, if I say *bus*, what will you write? If I say *pull? safe?* Now we are ready to begin. Listen carefully. (Dictate words in sample below using normal pronunciation.)

Correct Response		*Sample Word*	*Correct Response*		*Sample Word*
1.	m	hum	9.	j	judge
2.	t	flat	10.	z	size
3.	b	rub	11.	g	beg
4.	f	self	12.	r	hear
5.	p	drop	13.	l	wheel
6.	s	case	14.	k	oak
7.	d	add	15.	n	chain
8.	v	dove			

CONSONANT BLENDS

Number your paper (or rexographed form) from 1-19. I will say some words. Think of the first two letters you hear in each word. Write just the first two letters on your paper. For example, if I say *ship*, what will you write? If I say *that?*

Correct Response	*Sample Word*	*Response Correct*	*Sample Word*
1. bl	blade	11. gr	grape
2. cl	clean	12. pr	prince
3. fl	flag	13. tr	trail
4. gl	glove	14. sc (sk)	scarce
5. pl	please	15. sm	smart
6. sl	slam	16. sn	sneeze
7. br	bread	17. sp	spine
8. cr	cream	18. st	still
9. dr	drape	19. sw	swell
10. fr	free		

VOWEL SOUNDS

Number your paper (or rexographed form) from 1-10. I will say some words. Listen for the vowel sound. Write the vowel you hear and *short* or *long* depending on the vowel. For example, if I say *hill?* (short *i*) If I say *seem?* (long *e*). Now we are ready to begin. Listen carefully. (Dictate words in sample, using normal pronunciation.)

Correct Response	*Sample Word*	*Correct Response*	*Sample Word*
1. short *i*	kick	6. short *o*	pop
2. long *e*	steel	7. short *u*	stuck
3. short *a*	camp	8. long *i*	dime
4. long *o*	goal	9. short *e*	step
5. long *a*	rake	10. long *u*	cute

The teacher will review all students' papers to identify those phonic elements most frequently missed by the group as a whole.

Appendix B

SURVEY OF STRUCTURAL ELEMENTS

Part I

On your paper list letters A through L. When I say a word, write the number of syllables you hear next to the right letter. (Practice with samples below before testing begins.)

Sample A: because
"How many syllables (or parts) do you hear in because? That's right, there are two syllables: be'cause. Write the number '2' next to letter A."

Sample B: general
"How many syllables do you hear in general? That's right, there are three syllables: gen er al. Write the number '3' next to letter B."

Be sure students understand the process to be followed, before proceeding. Each word below will be presented in these steps:

- teacher says the word slowly
- teacher asks "How many syllables do you hear in __________?"
- "Write the number of syllables you hear next to letter ______."

C. nothing
D. American
E. head
F. until
G. between
H. unhappy
I. look
J. going
K. number
L. himself

Part II

Now I am going to say some words and I want you to write the first syllable you hear in the word. For example, if I say "unhappy" what will you write? That's right, the first syllable in "unhappy" is "un." Number your papers from 1 to 5 and listen carefully. Remember, you will only write the first syllable of the word I say.

1. today
2. until
3. public
4. disagree
5. repeat

Now I am going to say some other words and I want you to write the last syllable you hear. For example, if I say "apartment," what will you write? That's right the last syllable in "apartment" is "ment." Number your paper from 1 to 5 and listen carefully. Remember, you only have to write the last syllable of the word I say

1. eating
2. teacher
3. only
4. counted
5. helpful

The teacher will later review all papers to identify those structural elements most frequently missed by the group as a whole.

Appendix C

SURVEY OF BASIC SIGHT VOCABULARY

220 Words - Kucera-Francis List

Students' ability to rapidly recognize these frequently occurring words is fundamental to fluency in reading. Assessment will have to be done individually, presenting one word at a time until the student misses a total of five words. Testing should be stopped at this point since the student is likely to become anxious and frustrated.

The teacher will note the five words each student has missed and identify those most frequently missed by the entire group. These words will be taught in the designated Group A lesson on basic sight vocabulary.

If necessary, this survey of basic sight vocabulary can be repeated the following weeks with the teacher starting at the point on the list where the student left off the previous week. These words may be taught during the individual tutorials on Friday.

The following 220 words are words of greatest frequency in the Kucera-Francis study of present-day American English.

1. the
2. of
3. and
4. to
5. a
6. in
7. that
8. is
9. was
10. he
11. for
12. it
13. with
14. as
15. his
16. on
17. be
18. at
19. by
20. I
21. this
22. had
23. not
24. are
25. but
26. from
27. or
28. have
29. an
30. they
31. which
32. one
33. you
34. were
35. her
36. all
37. she
38. there
39. would
40. their
41. we
42. him
43. been
44. has
45. when
46. who
47. will
48. more
49. no
50. if
51. out
52. so
53. said
54. what
55. up
56. its
57. about
58. into
59. than
60. them
61. can
62. only
63. other
64. new
65. some
66. could
67. time
68. these
69. two
70. may
71. then
72. do
73. first
74. any
75. my
76. now
77. such
78. like
79. our
80. over
81. man
82. me
83. even
84. most
85. made
86. after
87. also
88. did
89. many
90. before
91. must
92. through
93. back
94. years
95. where
96. much
97. your
98. way
99. well
100. down
101. should
102. because
103. each
104. just
105. those
106. people
107. Mr.
108. how
109. too
110. little
111. state
112. good
113. very
114. make
115. world
116. still
117. own
118. see
119. men
120. work

121. long
122. get
123. here
124. between
125. both
126. life
127. being
128. under
129. never
130. day
121. same
132. another
133. know
134. while
135. last
136. might
137. us
138. great
139. old
140. year
141. off
142. come
143. since
144. against
145. go
146. came
147. might
148. used
149. take
150. three
151. states
152. himself
153. few
154. house
155. use
156. during
157. without
158. again
159. place
160. American
161. around
162. however
163. home
164. small
165. found
166. Mrs.
167. thought
168. went
169. say
170. part
171 once
172. general
173. high
174. upon
175. school
176. every
177. don't
168. does
179. got
180. united
181. left
182. number
183. course
184. war
184. until
186. always
186. away
187. something
189. fact
190. though
191. water
192. less
193. public
194. put
195. thing
196. almost
197. hand
198. enough
199. far
200. took
201. head
202. yet
203. government
204. system
205. better
206. set
207. told
208. nothing
209. night
210. end
211. why
212. called
213. didn't
214. eyes
215. find
216. going
217. look
218. asked
219. later
220. knew

Robert B. Ruddell, Reading-Language Instruction: Innovative Practices (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1974), pp. 343-347.

Appendix D

INTEREST INVENTORY

Name ________________________________ Date ______________

1. My favorite color is ______________.
2. The best book I ever read is ____________________.
3. My favorite sport is __________________________.
4. When I have free time, I ______________________________.
5. My favorite television program is __________________________.
6. The day of the week I like most is __________ because ________ ____.
7. The person I admire most is __________________ because ________ ____.
8. Reading is ____.
9. I like to read stories about ______________________________.
10. The subject in school I like best is ______________________ because ______________________________.
11. The subject in school I don't like is ________________ because __ ____.
12. My hobbies are ____________________________________.
13. I am going to be a ____________________________ when I grow up because ____.
14. Poetry makes me ____________________________________.
15. I wish my teacher would ______________________________.
16. My brothers and sisters __________________________________.
17. I would like to know ____________________________________.
18. Libraries are ____________________________________.
19. If I had three wishes, they would be
    a. _________________________________.
    b. _________________________________.
    c. _________________________________.
20. If I could be anywhere in the world right now I would be in ______________ ______________ because ________________________________.

Appendix E

Informal Reading Inventory

Sample inventories follow at three levels of readability: 38, 45, and 49 (estimated) DRP units. At each level there is an illustration of a student's copy, a teacher's copy, and a teacher's copy with notations of student oral reading errors and verbatim responses to questions.

Where do Animals Live?

by Suzanne Higgins

You know that a home has a roof and walls. But a home is not just a roof and walls.

A home is a place to get out of the cold. It's a place to eat. It's a place to sleep at night.

Just like you, animals need homes, too.

You read about a worm who lived in an apple. An apple is not a real home for a worm. Now you will read about some real animal homes.

Have you ever seen a bird as she hopped on the ground? A bird may be looking for something to eat.

She may be looking for something for her nest.

A bird likes to live in a tree.

Sometimes, in the city, a bird will make her nest on the roof of a house.

Where does a turtle live?

You may have seen a turtle on the ground. Have you ever seen a turtle lying in the water?

A turtle can make his home on the ground and in the water.

Questions:

1. What is another word for nest?

   Answer: ______________________________

2. The opposite of "just like you" (line 5) could be

   Answer: ______________________________

3. What does "lying" mean in this story?

   Answer: ______________________________

4. Where do birds usually like to build their nests?

   Answer: ______________________________

5. Why would a city bird build a nest on the roof of a house?

   Answer: ______________________________

6. What does the author mean by "a home is not just a roof and walls"? (line 1)

   Answer: ______________________________

7. Do you think the author likesanimals? Explain.

   Answer: ______________________________

BEST COPY AVAILABLE

MODIFIED INFORMAL READING INVENTORY

Teacher's Copy

Where do Animals Live?

by Suzanne Higgins

You know that a home has a roof and walls. But a home is not just a roof and walls.

A home is a place to get out of the cold. It's a place to eat. It's a place to sleep at night.

Just like you, animals need homes, too.

You read about a worm who lived in an apple. An apple is not a real home for a worm. Now you will read about some real animal homes.

Have you ever seen a bird as she hopped on the ground? A bird may be looking for something to eat.

She may be looking for something for her nest.

A bird likes to live in a tree.

Sometimes, in the city, a bird will make her nest on the roof of a house.

Where does a turtle live?

You may have seen a turtle on the ground. Have you ever seen a turtle lying in the water?

A turtle can make his home on the ground and in the water.

Needs help with:

Vowels __________
Diphthongs __________
Consonants __________
Blends __________
Digraphs __________
Sight Vocab. __________
Syllabication __________
Other __________

Questions:

1. What is another word for nest? (Same meaning)

   Answer: ______________________________

2. The opposite of "just like you" (line 5) could be (Opposite)

   Answer: ______________________________

3. What does "lying" mean in this story? (Multiple)

   Answer: ______________________________

4. Where do birds usually like to build their nests? (Literal)

   Answer: ______________________________

5. Why would a city bird build a nest on the roof of a house? (Inferred)

   Answer: ______________________________

6. What does the author mean by "a home is not just a roof and walls"? (line 1) (Figurative language)

   Answer: ______________________________

7. Do you think the author likes animals? Explain. (Author attitude)

   Answer: ______________________________

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MODIFIED INFORMAL READING INVENTORY

(With teacher's notations of student's reading/response)

Teacher's Copy

Where do Animals Live?

by Suzanne Higgins

You know that a home has a roof and walls. But a home house is not just a roof and walls.

A home is a place to get out of the cold. It's a place to eat. It's a place to sleep at night.

Just like you, animals AMILS need homes, too.

You read about a worm who lived in an big apple. An apple is not a real home for a worm. Now you will read about some real animal homes.

Have you ever seen a bird as she hopped hoped on the ground? A bird may be looking for something to eat.

She may be looking for something for her nest.

A bird likes to live in a tree.

Sometimes something, in the city, a bird will make her nest on the roof of a house.

Where does a turtle TAll live?

You may have seen a turtle on the ground. Have you ever seen a turtle lying in the water?

A turtle can make his home on the ground and in the water.

Needs help with:

Vowels ✓
Diphthongs ____
Consonants ____
Blends ____
Digraphs ____
Sight Vocab. ✓
Syllabication ✓
Other ____

Questions:

1. What is another word for nest? (Same meaning)

Answer: like a house, only for birds

2. The opposite of "just like you" (line 5) could be (Opposite)

Answer: like somebody else

3. What does "lying" mean in this story? (Multiple)

Answer: to tell a lie, like you tell your mother you went to school and you play hookey

4. Where do birds usually like to build their nests? (Literal)

Answer: up in trees

5. Why would a city bird build a nest on the roof of a house? (Inferred)

Answer: if there's no tree's around

6. What does the author mean by "a home is not just a roof and walls"? (line 1) (Figurative language)

Answer: you gotta have beds and tables and stuff

7. Do you think the author likes animals? Explain. (Author attitude)

Answer: I like all kinds of animals

From Across the Fence, Ginn Reading Program, Level 6 (Lexington, MA.: Ginn and Co., 1982), pp. 77-79. Estimated Readability: 38 DRP Units. Reprinted with permission. Excerpt from Where Do Animals Live by Suzanne Higgins, from Across the Fence.

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THE FIRST BALLOON FLIGHT IN NORTH AMERICA

By Edmund Lindop

Boom! A cannon thundered in the cold morning air.

Boom! A second cannon blast shook the bed on which Roger Wallace and his dog, Toby, were sleeping.

Roger awoke and his heart pounded with excitement. This was the day when a man would climb into a balloon and try to fly!

Other people had tried balloon flights in our country. They had all failed. Today, another person would try to soar high above the trees. His name was Jean Pierre Blanchard, and he had come all the way from France.

Tickets were sold for seats in the courtyard where Mr. Blanchard would begin his flight. The tickets cost five dollars each...a lot of money. But Roger just had to see Mr. Blanchard take off in his balloon! So Rober had spent long hours working for his friend, Mr. Bowen. By the day of the flight he had saved enough money.

Now, as he ran down the cobbled street, Roger thought of flying. What a thrill to go soarin gup, up, up!

Roger soon saw Mr. Bowen inthe crowd and waved to him. "Good Morning, sir," he called. "Is Mr. Blanchard ready?"

"He should be," Mr. Bowen answered. "I'm sure my friend came very early to get ready."

Roger's eyes were filled with excitement. "I wish I could go up with him."

The man thought for a while. He knew the boy wanted to fly. He smiled. "Mr. Blanchard's balloon can take only one person in the air, but what would you think if he took your dog?"

"Task Toby!"

"Yes," Mr. Bowen replied. "To tell you a secret, I think Mr. Blanchard would like some company."

Questions

1. What word in line one means "loud noise was made"?
Answer:

2. How could you say the opposite of "soar high"?
Answer:

3. Can you describe "the courtyard" mentioned in this story?
Answer:

4. Where does this story take place?
Answer?

5. Do you think many people were interested in watching this balloon flight?
Answer:

6. How would you describe Roger Wallace?
Answer:

7. "Roger's eyes were filled with excitement." What does that really mean?
Answer:

8. Did the author of the story think this balloon flight was an important or unimportant event?
Answer:

9. How did the author try to get the reader excited about this event?
Answer:

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MODIFIED INFORMAL READING INVENTORY

Teacher's Copy

THE FIRST BALLOON FLIGHT IN NORTH AMERICA

by Edmund Lindop

Boom! A cannon thundered in the cold morning air.

Boom! A second cannon blast shook the bed on which Roger Wallace and his dog, Toby, were sleeping.

Roger awoke and his heart pounded with exitement. This was the day when a man would climb into a balloon and try to fly!

Other people had tried balloon flights in our country. They had all failed. Today, another person would try to soar high above the trees. His name was Jean Pierre Blanchard, and he had come all the way from France.

Tickets were sold for seats in the courtyard where Mr. Blanchard would begin his flight. The tickets cost five dollars each. . . a lot of money. But Roger just had to see Mr. Blanchard Take off in his balloon! So Roger had spent long hours working for his friend, Mr. Bowen. By the day of the flight he had saved enough money.

Now, as he ran down the cobbled street, Roger thought of flying. What a thrill to go soaring up, up, up!

Roger soon saw Mr. Bowen in the crowd and waved to him. "Good Morning, sir," he called. "Is Mr. Blanchard ready?"

"He should be," Mr. Bowen answered. "I'm sure my friend came very early to get ready."

Roger's eyes were filled with excitement. "I wish I could go up with him."

The man thought for a while. He knew the boy wanted to fly. He smiled. "Mr. Blanchard's balloon can take only one person in the air, but what would you think if he took your dog?"

"Take Toby!"

"Yes," Mr. Bowen replied. "To tell ypu a secret, I think Mr. Blanchard would like some company."

Questions

1. What word in line one means "loud noise was made"?
   Answer: ______________________ (Same Meaning)
2. How could you say the opposite of "soar high"?
   Answer: ______________________ (Opposite)
3. Can you describe "the courtyard" mentioned in this story?
   Answer: ______________________ (Multiple)
4. Where does this story take place?
   Answer? ______________________ (Literal)
5. Do you think many people were interested in watching this balloon flight?
   Answer: ______________________ (Inferred)
6. How would you describe Roger Wallace?
   Answer: ______________________ (Character Analysis)
7. "Roger's eyes were filled with excitement." What does that really mean?
   Answer: ______________________ (Figurative Language)
8. Did the author of the story think this balloon flight was an important or unimportant event? Answer: ______________ (Author Attitude)
9. How did the author try to get the reader excited about this event?
   Answer: ______________________ (Techniques of Persuasion)

Needs help with:

Vowels __________

Diphthongs __________

Consonants __________

Blends __________

Digraphs __________

Sight vocab. __________

Syllabication __________

Other __________

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MODIFIED INFORMAL READING INVENTORY

(With teacher's notation of student's reading/response)

Teacher's Copy

THE FIRST BALLOON FLIGHT IN NORTH AMERICA
by Edmund Lindop

T

Boom! A cannon thundered in the cold morning air. T T

Boom! A second cannon blast shook the bed on which Roger Wallace and his dog, Toby, were sleeping.

BEATED c

Roger awoke and his heart pounded with excitement. This was the day when a man would climb into a balloon and try to fly!

COUNTY

Other people had tried balloon flights in our country. They had all failed. Today, another person would try to soar high above the trees. His name was Jean Pierre Blanchard, and he had come all the way from France. will

Tickets were sold for seats in the courtyard where Mr. Blanchard would begin his flight. The tickets cost five dollars each. . .a lot of money. But Roger just had to see Mr. Blanchard take off in his balloon! So Roger had spent long hours working for his friend, Mr. Bowen. By the day of the flight he had saved enough money. T

Now, as he ran down the cobbled street, Roger thought of flying. What a thrill to go soaring up, up, up!

ROAD

Roger soon saw Mr. Bowen in the crowd and waved to him. "Good Morning, sir," he called. "Is Mr. Blanchard ready?"

"He should be," Mr. Bowen answered. "I'm sure my friend came very early to get ready."

Roger's eyes were filled with excitement. "I wish I could go up with him."

then

The man thought for a while. He knew the boy wanted to fly. He smiled. "Mr. Blanchard's balloon can take only one person in the air, but what would you think if he took your dog?"

"Take Toby!"

SAID T

"Yes," Mr. Bowen replied. "To tell you a secret, I think Mr. Blanchard would like some company."

Needs help with:

Vowels ________
Diphthongs ✓
Consonants ✓
Blends ✓
Digraphs ✓
Sight vocab. ✓
Syllabication ✓
Other ________

Questions

1. What word in line one means "loud noise was made"?
Answer: thundered (Same Meaning)

2. How could you say the opposite of "soar high"?
Answer: fall out - down - from the trees (Opposite)

3. Can you describe "the courtyard" mentioned in this story?
Answer: maybe it's like a stadium (Multiple)

4. Where does this story take place?
Answer? America (Literal)

5. Do you think many people were interested in watching this balloon flight?
Answer: yeah - 'cause they charged $5 [illegible] (Interest)

6. How would you describe Roger Wallace?
Answer: He was a kid, I think - very heated - running around (Character Analysis)

7. "Roger's eyes were filled with excitement." What does that really mean?
Answer: His eyes were big - probably brown eyes (Figurative Language)

8. Did the author of the story think this balloon flight was an important or unimportant event? Answer: It couldn't be such a big deal if only one person could get in the balloon. (Author Attitude)

9. How did the author try to get the reader excited about this event?
Answer: yeah - a little - shook bed (Techniques of Persuasion) heart "beated."

From Mystery Sneakers, Ginn Reading Program, Level 9. (Lexington, Ma: Ginn and Co., 1982) pp. 122 and 125. Estimated Readability: 45 DRP Units. Selection adapted from George Washington and the First Balloon Flight by Edmund Lindop (Chicago, Ill.: Albert Whitman & Co.) Used by permission of the author.

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DEAD END BLUFF

by Elizabeth Witheridge

Quig loved to fish where the small river cut its channel out into the big one. This evening his family was having a picnic with some friends. Quig caught several plump sunfish and thought of the night in June when he cast and came up with his dog, Storm, on his hook.

"Luckiest accident I ever had," Quig said, feeling around for the dog. Storm always tried to keep at a safe distance from his rod now, but he did enjoy being close to Quig.

Tommy, Quig's younger brother, was dredging along the edge of the river with a minnow net. He was collecting frogs. He kept the frogs in an old dishpan in the backyard. They were mostly little green speckled things, but Tommy hoped one day to catch the "big old bullfrog" that lived below Dead End Bluff. He made lots of trips to the bottom of the bluff in the daytime, but never saw the bullfrog. "Quig's right. I'll have to go at night, I guess," said Tommy. "That's when we always hear him. I guess I'll go tonight."

"Oh, no, you won't go down to Dead End tonight or any other night!" exclaimed his mother.

"Imagine going down there in the dark!" said Quig's friend Peggy.

Quig smiled to himself and thought that it would be just as easy for him to go down the bluff at night as it would in the daytime. Even though Quig was blind, he still had a sense of humor.

Questions

1. Can you tell me another word for "dredging"?
   Answer: ______________________________

2. What would be the opposite of "plump" sunfish?
   Answer: ______________________________

3. What does "accident" mean in this sentence?"
   Answer: ______________________________

4. What did Tommy hope to catch one day?
   Answer? ______________________________

5. Why did the dog keep "at a safe distance" from Quig's rod?
   Answer: ______________________________

6. Describe Tommy and Quig's mother. What was her attitude toward her sons? (Support your answer.)
   Answer: ______________________________

7. What did Peggy really mean when she said "Imagine going down there in the dark!" Answer: ______________________

8. What sort of mood has the author created in this story? Is this a pleasant day? Troubled? Describe in your own words.
   Answer: ______________________________

9. Is the author trying to persuade you that Quig's blindness makes him unhappy or that it does not limit him very much? (Support your answer)
   Answer: ______________________________

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MODIFIED INFORMAL READING INVENTORY

Teacher's Copy

DEAD END BLUFF
by Elizabeth Witheridge

Quig loved to fish where the small river cut its channel out into the big one. This evening his family was having a picnic with some friends. Quig caught several plump sunfish and thought of the night in June when he cast and came up with his dog, Storm, on his hook.

"Luckiest accident I ever had," Quig said, feeling around for the dog. Storm always tried to keep at a safe distance from his rod now, but he did enjoy being close to Quig.

Tommy, Quig's younger brother, was dredging along the edge of the river with a minnow net. He was collecting frogs. He kept the frogs in an old dishpan in the backyard. They were mostly little green speckled things, but Tommy hoped one day to catch the "big old bullfrog" that lived below Dead End Bluff. He made lots of trips to the bottom of the bluff in the daytime, but never saw the bullfrog. "Quig's right. I'll have to go at night, I guess," said Tommy. "That's when we always hear him. I guess I'll go tonight."

"Oh, no, you won't go down to Dead End tonight or any other night!" exclaimed his mother.

"Imagine going down there in the dark!" said Quig's friend Peggy.

Quig smiled to himself and thought that it would be just as easy for him to go down the bluff at night as it would in the daytime. Even though Quig was blind, he still had a sense of humor.

Questions

1. Can you tell me another word for "dredging"?
   Answer: ________________________________ (Same Meaning)
2. What would be the opposite of "plump" sunfish?
   Answer: ________________________________ (Opposite Meaning)
3. What does "accident" mean in this sentence?
   Answer: ________________________________ (Multiple Meaning)
4. What did Tommy hope to catch one day?
   Answer? ________________________________ (Literal Meaning)
5. Why did the dog keep "at a safe distance" from Quig's rod?
   Answer: ________________________________ (Inferred Meaning)
6. Describe Tommy and Quig's mother. What was her attitude toward her sons? (Support your answer.) Answer: ________________________________
   (Character Analysis)
7. What did Peggy really mean when she said "Imagine going down there in the dark!" Answer: ________________________________ (Figurative Language)
8. What sort of mood has the author created in this story? Is this a pleasant day? Troubled? Describe in your own words.
   Answer: ________________________________ (Author attitude)
9. Is the author trying to persuade you that Quig's blindness makes him unhappy or that it does not limit him very much? (Support your answer)
   Answer: ________________________________ (Techniques of Persuasion)

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MODIFIED INFORMAL READING INVENTORY

(With teacher's notations of student's reading/response)

Teacher's Copy

DEAD END BLUFF

by Elizabeth Witheridge

Quig loved to fish where the small river cut its channel out into the big one. This evening his family was having a picnic with some friends. Quig caught several plump sunfish and thought of the night in June when he cast can't and came up with his dog, Storm, on his hook.

Lucky ✓ "Luckiest accident I ever had," Quig said, feeling around for the dog. Storm always tried to keep at a safe distance from his rod now, but he did enjoy being close to Quig. youngest

Tommy, Quig's younger brother, was dredging along the edge of the river with a minnow net. He was collecting frogs. He kept the frogs in an old dishpan in the backyard. They were mostly little green speckled things, but Tommy hoped one day to catch the "big old bullfrog" that lived below Dead End Bluff. He made lots of trips to the bottom of the bluff in the daytime, but never saw the bullfrog. "Quig's right. I'll have to go at night, I guess," said Tommy. "That's when we always hear him. I guess I'll go tonight."

explained "Oh, no, you won't go down to Dead End tonight or any other night!" exclaimed his mother.

"Imagine going down there in the dark!" said Quig's friend Peggy.

Quig smiled to himself and thought that it would be just as easy for him to go down the bluff at night as it would in the daytime. Even though Quig was blind, he still had a sense of humor.

Questions

1. Can you tell me another word for "dredging"?
   Answer: like dragging along — in the water (Same Meaning)

2. What would be the opposite of "plump" sunfish?
   Answer: skinny ones (Opposite Meaning)

3. What does "accident" mean in this sentence?
   Answer: like you hit something — or bite another one (Multiple Meaning)

4. What did Tommy hope to catch one day?
   Answer? the big bullfrogs (Literal Meaning)

5. Why did the dog keep "at a safe distance" from Quig's rod?
   Answer: he didn't want the hook to hit him (Inferred Meaning)

6. Describe Tommy and Quig's mother. What was her attitude toward her sons? (Support your answer.) Answer: she was strict. she said "You aren't going down there!" — she takes care of them good. (Character Analysis)

7. What did Peggy really mean when she said "Imagine going down there in the dark!" Answer: like she wasn't going — she was only imagining it. (Figurative Language)

8. What sort of mood has the author created in this story? Is this a pleasant day? Troubled? Describe in your own words.
   Answer: It sounds like they're having a good time. (Author attitude)

9. Is the author trying to persuade you that Quig's blindness makes him unhappy or that it does not limit him very much? (Support your answer)
   Answer: He does a lot of stuff - like fishing and going out in the dark. He seems "okay" — even though he can't see. (Techniques of Persuasion)

From Barefoot Island, Ginn Reading Program, Level II. (Lexington, Ma.: Ginn and Co., 1982), pp. 11-12. Estimated Readability: 49 DRP Units. Selection Adapted from Dead End Bluff by Elizabeth Witheridge (New York: Atheneum). Reprinted with permission.

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Appendix F

Grab

Materials: Index cards - 3" x 5" or smaller (Business or calling cards are a good size for the smaller children.)

1. Teacher and students identify a category of words. They can emanate from a story read, a content area, or a word analysis exercise, e.g.:

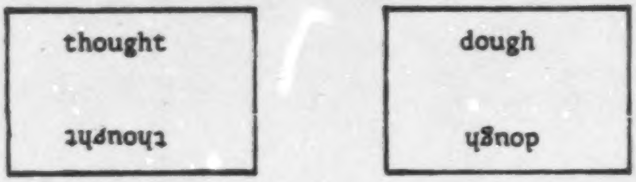
   words having irregular elements, such as ough or ight.

   words from Dolch Basic Sight Vocabulary list.

   Words signifying emotion: excited, unhappy, loving, etc.

   names of African nations (noted for phonic regularity): Chad, Dahomey, Togo, etc.

2. Develop a list of 16 words in one category: prepare 3 cards for each word, for a deck of 48 cards. Each word or name is written at both ends of the three cards.



3. Teach the players the rules, objectives and criteria for winning:
   - The objective is for a player to get all 3 cards of a particular word, which is a set.
   - The player with the most sets wins.
   - The game can be played as a series (e.g., 3 games) and each player's sets are added up. The player with the most sets in the series wins.

Rules:

- The dealer gives each player 5 cards.
- Remaining cards are placed in the middle.
- Players group cards by words.
- Player 1 turns to Player 2 and asks for a card to match one already in hand. ("Do you have unhappy?")
- Player 2 gives Player 1 the requested card (s), if in hand.
- If not, Player 2 says "I do not have unhappy; Grab!"
- Player 1 picks a card from the deck in the middle, and casts one off, as an unwanted card, face up.
- If Player 1 gets the card asked for from either Player 2 or the deck, a second turn is taken (repeating above steps); and a third, if requested card is acquired.
- Player 2 can pick up the cast-off card or turn to Player 3.
- Player 2 repeats steps with Player 3, and so on.
- As Players acquire a set, these cards are set down on the table and the Player takes 5 replacement cards from the deck.
- The game continues until the deck is exhausted.

Additional practice in test-taking strategies will be found in the curriculum bulletin, Test-Taking Skills.*

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*Test-Taking Skills, Testing Unit and Office of Curriculum Development and Support (New York: Board of Education, 1981)

Appendix G

References for Teachers & Administrators

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School ______________________
Class ______________________
Teacher ______________________
Supervisor ______________________

Appendix H

Class Profile
Promotional Policy Classes

					Needs Help in				
Students	CAT	DRP	Res. Rm.	Grp (A or B)	Word Anal.	Sight Vocab.	Interest/ Career Goals	Books Read	Teacher's Notes
1.									
2.									
3.									
4.									
5.									
6.									
7.									
8.									
9.									

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Appendix J

TEACHER EVALUTAION

Dear Teacher,

This handbook has been prepared in support of your efforts toward upgrading reading achievement among GATES students during the 1983-84 school year program. .

Our intention has been to provide a framework within which you can implement an effective remedial program. We have tried to make such a frame compatible with a total instructional program.

Whenever possible, we have included actual testing and teaching materials for your use.

We need to develop and refine our efforts if we are to realize the expectations of Promotional Policy, namely, student progress. We hope this handbook has been helpful to you. Your comments will be helpful to us.

Please complete the following Review during the tenth week of the program, and return it to this office.

We wish you and your students a successful year and thank you for your continued cooperation.

Sincerely,

Steven Tribus
Director (Interim Acting)
Communication Arts Unit

COMMUNICATION ARTS UNIT - OFFICE OF CURRICULUM DEVELOPMENT AND SUPPORT
DIVISION OF CURRICULUM AND INSTRUCTION
131 LIVINGSTON STREET, BROOKLYN, N.Y. 11201

TEACHER EVALUATION OF HANDBOOK

	Useful	Needs Amplification (Be Specific)	Not Useful (Give Reasons)
PART I:			
Assessment			
Whole Class Lesson			
Tutorial			
Trade books			
Newspaper			
Oral Reading			
Writing			
Test-Taking Skills			
Homework			

PART II - Modules - Module A. (Thematic Units) __________

Module B. (Career Education) __________

Module C. (TRICA) __________

APPENDICES __________

Additional Comments/Suggestions (If you have any original materials you feel will be appropriate for future editions, please submit them with this form. Credit will be given for anything used.)

Name (optional) __________

School __________

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